

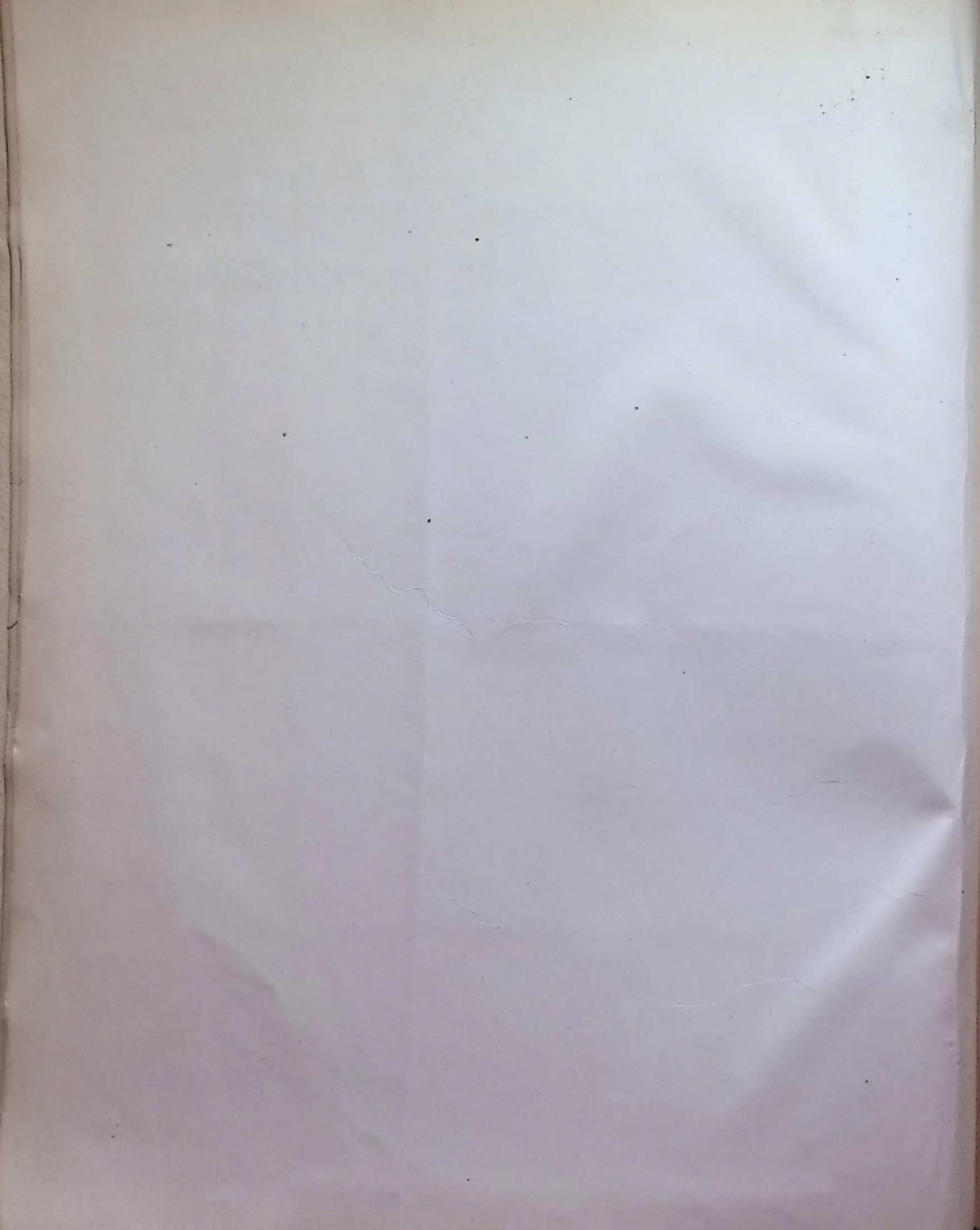




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· ARTS AND
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VOLUME 3





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• ARTS & CRAFTS •

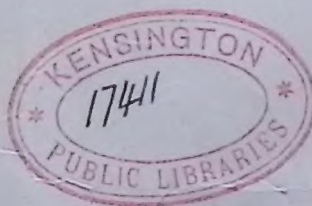
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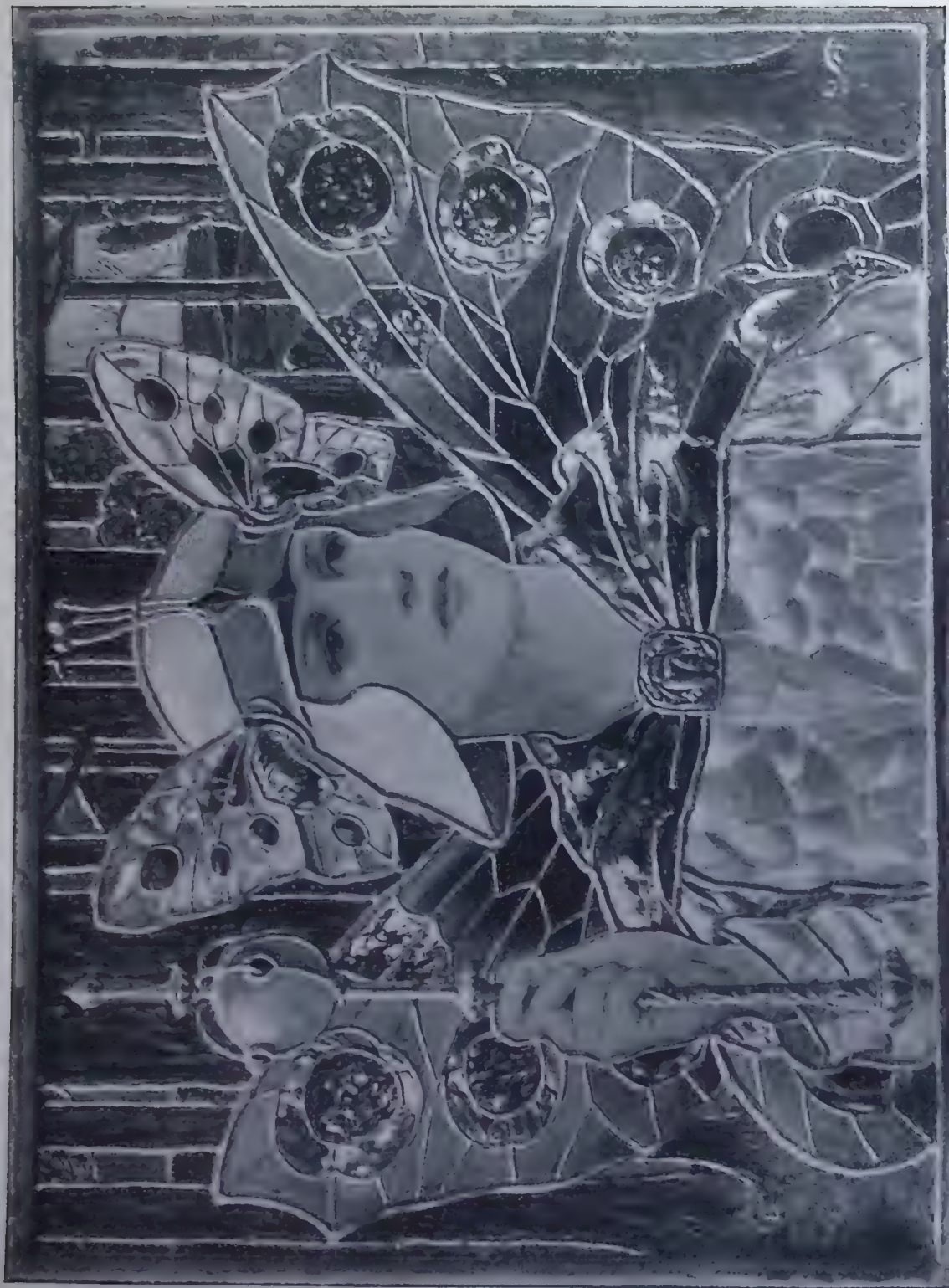
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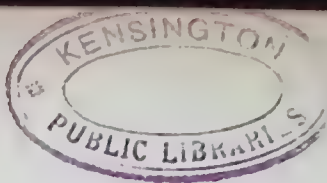




THE EXHIBITION AT
THE NEW GALLERY



"OBERON". PANEL IN GESSO
AND MOTHER - O' - PEARL . BY
FREDERICK MARRIOTT



ARTS & CRAFTS

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THE LONDON SUMMER EXHIBITIONS.

A GLANCE AT THE ROYAL ACADEMY, THE NEW GALLERY: SOME NOTABLE JEWELLERY.

FIRST NOTICE.

AT the Royal Academy, next to Mr. Luke Fildes' State portrait of the Queen, so youthful that she might be Her Majesty's granddaughter, and Mr. Harold Speed's "His Majesty the King," which is equally conventional and unveracious, "The Finding of Moses," by Sir Laurence Alma-Tadema, may be said to share with Mr. Collier's picture of a lady caught cheating at "bridge," and Mr. Sargent's group of "The Marlborough Family," the dubious honour of being the centres of popular attraction. According to current gossip, Sir Laurence painted his picture as a commission, receiving £14,000 for it. Considering the size of this canvas and the artist's customary prices for canvases of smaller dimensions, there seems nothing improbable in the rumour. Apart from this, there is nothing in the picture to distinguish it particularly from his usual work, except the disagreeable plum colour tone that prevails. It is scholarly, academically perfect and uninspired, leaving one as cold as the beautifully rendered marble, which we need hardly say has not been scamped because there was a little more of it to paint. Picture buyers who admire this kind of painting know in advance what they will get; so there is no disappointment.

In regard to Mr. Sargent's pictures there can be no such guarantee. The uncertainty of how one of his portraits will turn out adds a zest of speculation, almost akin to gambling, to the joy of possession. Mr. Sargent is a splendid artist. On this point there is hardly room for difference of opinion, but not even the greatest and the most prolific painter that ever lived could cover the huge areas of canvas that come under the brush of this accomplished American and do justice to all sitters. Masters like Van Dyck and Rubens and—to come nearer our own times—say, Reynolds and Laurence, presumably took all commissions that

came to them, and in their execution were satisfied to receive the help of their pupils or assistants. But it is not so with Mr. Sargent. He has often to refuse commissions, I am told, and to his credit be it said, he lets no brush but his own touch his canvas. After all, however, he is only human, and among his sitters some must suffer. At the Academy this year the unfortunate ones are chiefly the Marlborough Family and Lady Warwick and her child. The former picture is conceived on grand lines, and in parts is splendidly painted. The portrait of the piquante young Duchess is an excellent likeness; but if it was necessary to make the lady nine heads high surely any other method would have been preferable to one involving such distortion of the neck. The Lady Warwick picture as a composition is well conceived, but it seems to have gone to pieces in the finishing—or, rather, in the want of finishing. More satisfactory is "The Lady Helen Vincent," a beautiful woman beautifully painted; but here again one is irritated by the incompleteness of the work, especially in the treatment of the hands, which it is difficult to account for except on the score of undue haste. For a complete expression of Mr. Sargent's art in portraiture this year one must turn to the "Mrs. Raphael," in black, at the New Gallery, a finely handled three-quarter, seated figure, with beautifully painted hands, full of character, which are clasped over the back of the chair. This is a painting by which the artist might well be satisfied to be judged by posterity.

Like Mr. Sargent, Professor von Herkomer is represented at the Academy only by portraits; he sends five canvases, one of great size, showing a "Communal Sitting of the Burghers of Landsberg, Bavaria," where the painter was born, and for which place he has always shown great affection. It is his gift to the Town Hall—a noble picture, upon which he might safely rest his reputation.

At the New Gallery there is no lack of good portraits. Like Mr. Sargent, the Hon. John Collier sends three, including an extremely good study of "Firelight," the sitter being no other than the convicted lady in "The Cheat" at the Academy—who, by the way, is a professional model—and "Mrs. Laurie Magnus," a brilliant brunette in white

Arts and Crafts.

chiffon relieved by narrow green ribbons. There are six by Mr. Hallé, all painted with his accustomed charm and sympathy with his sitter. Especially attractive, as to model, colour, and handling, is the head called "Shells," a blonde beauty in pale green drapery over white, with eyes deep blue like the sea in the background. Portraits of distinction, and specially interesting for comparison in technique, are Mr. Lavery's "Chou Bleu," François Flameng's "Madame George Kohn," and Mr. Shannon's "Miss Kitty Shannon," a brilliant performance, painted almost entirely with the palette knife.

Both at Burlington House and the New Gallery the landscapes are so numerous and strong that one can do no more than barely mention a few especially attractive to the present writer. At the Royal Academy these included "A Sussex Orchard," by La Thangue, "In the Thames Valley," by Alfred East, "Sea Urchins," by Edward Ertz, "Swedes," by David Murray, "The Silvery Thames," by B. W. Leader, "Glen Docherty," by H. W. B. Davis, and "Fading into Night," by F. Spenlove-Spenlove.

At the New Gallery, the last named artist had an Autumn Scene of singularly silvery quality in sky, water, and distance, contrasting with golden russet foliage and grey-green bracken. Before leaving the paintings here, special mention must be made of Walter Crane's fine decorative canvas, "A Masque of the Four Seasons," and "The Old Sandpit," by A. L. Baldry, a strongly painted study of hillside and foliage in full sunlight.

Neither in Burlington House nor the New Gallery is the visitor confronted by any work of sculpture of the first importance by reason either of subject or treatment, or even of peculiar interest on the score of great daring, like, for instance, "The Thinker," by Rodin, or "The Hand of God" by the same master, which we have seen during the past year. The nearest approach to an "attraction" is the "Lycidas," the life-size nude by Havard Thomas, which from the frank ugliness of the model and its ungainly pose comes perilously near being an object of repulsion. Refused by the Academy, it is given the place of honour in the Central Hall of the New Gallery. While, however, there is no work of sculpture at Burlington House of conspicuous importance, there is so much worthy of commendation and study that we must return to it later in order to do it justice. In passing, attention may be called to "Into the Silent Land," Henry Pegram's exquisite group of mother and daughter, which, admirable in sentiment, treatment, and technique, seems to me to combine to a rare degree the qualities that constitute a great work in sculpture. For the rest, mention can be made now only of Professor Lantéri's plaque in silver of Mr. R. Phené Spiers, recently illustrated in this magazine, and the same artist's plaque of Mrs. Carnegie and infant daughter; the medal by Arthur Morton for our ARTS & CRAFTS prize competitions, which is given a very good place; Gilbert Bayes' dainty statuette of a danseuse looking through a hoop—reminiscent of the antique; Florence H. Steele's beautiful composition, "Hero

Finding the Body of Leander"; Ellen M. Rope's spirited and decorative relief, "A Race through the Surf"; Benjamin Sheppard's "Indecision," a lovely female head; a very meritorious series of medals by Ethel A. C. Bower, including a capital likeness of Professor Lantéri.

Arriving fresh from the great Paris Exhibitions, where "objets d'art" form such an important feature at both Salons, it was with a feeling of great disappointment that the writer noted the meagreness of the display at Burlington House. An exquisitely designed rose-bowl in silver, by Florence Steele, some jewels by Alexander Fisher, and a few excellent "Limoges" enamels by Fanny Bunn ("The Victor," her National Competition prize exhibit), Agnes I. Pool, and Gertrude M. Hart, together with some charming panels in gesso and mother-o'-pearl by Frederick Marriott and his brother, Pickford Marriott (who sends from South Africa), and some dainty coloured wax miniatures by the Misses Casella constitute the whole representation of the applied arts at the Royal Academy.

Happily, a visit to the New Gallery showed something very different. But the difference is due principally to the display by Mr. Lucien Gaillard, a Frenchman, whose case full of exquisite jewellery confronts the visitor in the Central Hall as a delightful surprise. The directors are to be congratulated upon securing this undoubted attraction to their exhibition, and the artist is to be congratulated on the substantial reward he is receiving for his enterprise. Nearly all of the contents of the show-case have been sold. Our readers at a distance will be able to form some idea of the splendour of this jewellery from our photographs of some of the pieces, but of course these can give no idea of the dazzling brilliance and beauty of colour of the objects themselves. According to the request of the artist, we show them the actual sizes of the originals; but as this takes up much space, several of the illustrations must remain over until next month.

The Latham Memorial Cup, in hand-beaten silver, designed and executed for Trinity Hall, Cambridge, by Omar Ramsden and Alwyn C. E. Carr, which we illustrate, is a work of conspicuous merit, worthy of the best traditions of the craft of the silversmith. Mr. Fisher is more fully represented than at the Academy, sending a painted enamel panel in silver, "The Enchanted Sea," about 18 in. by 12 in.; an overmantel of inlaid pewter on copper, about two feet high and two and a half feet wide, entitled "The Fountain of Beauty"—the chief panel shows a King and Queen at the font, with their attendants; and a gilt metal ink-stand with a winged figure in bronze regarding herself in a stream of opalesque enamel. Enamel jewellery is shown by H.H. Princess Louise Augusta of Schleswig-Holstein, Mr. and Mrs. Arthur Gaskin, Mr. and Mrs. Nelson Dawson, and Miss Elinor Hallé. The last-named also has a gracefully designed christening cup, decorated in translucent enamel.

M. M.

(To be concluded.)

THE EXHIBITION AT
THE NEW GALLERY



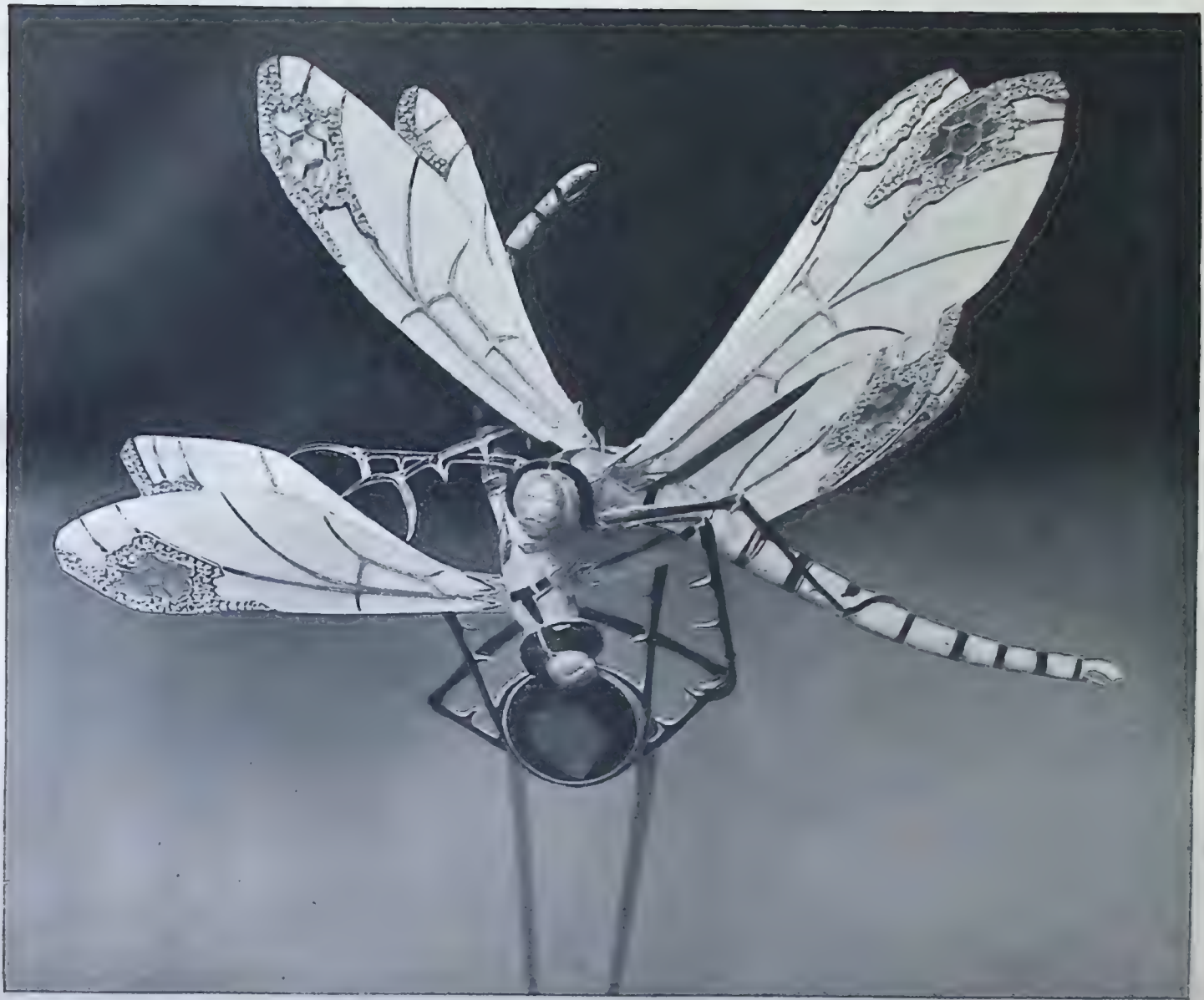
THE LATHAM MEMORIAL CUP
DESIGNED AND EXECUTED FOR
TRINITY HALL • CAMBRIDGE • BY
OMAR RAMSDEN AND
ALWYN C. E. CARR

THE EXHIBITION AT
THE NEW GALLERY



STOMACHER IN WHITE HORN
BODY OF BUTTERFLY IN GOLD
ENAMELLED AND DIAMONDS
BY LUCIEN GAILLARD

THE EXHIBITION AT
THE NEW GALLERY



HEAD ORNAMENT • BY LUCIEN GAILLARD
DRAGON-FLIES IN BLUE AND GREEN ENAMEL
WITH BLACK BANDS • GOLD HEADS AND BROWN
HOODS • PEARL WINGS MARKED WITH LIGHT BLUE
TRANSLUCID ENAMEL ENCRUSTED WITH ROSE
DIAMONDS • THE STONE IS A YELLOW TOPAZ

JEWELLERY SHOWN
BY LUCIEN GAILLARD
AT THE NEW GALLERY

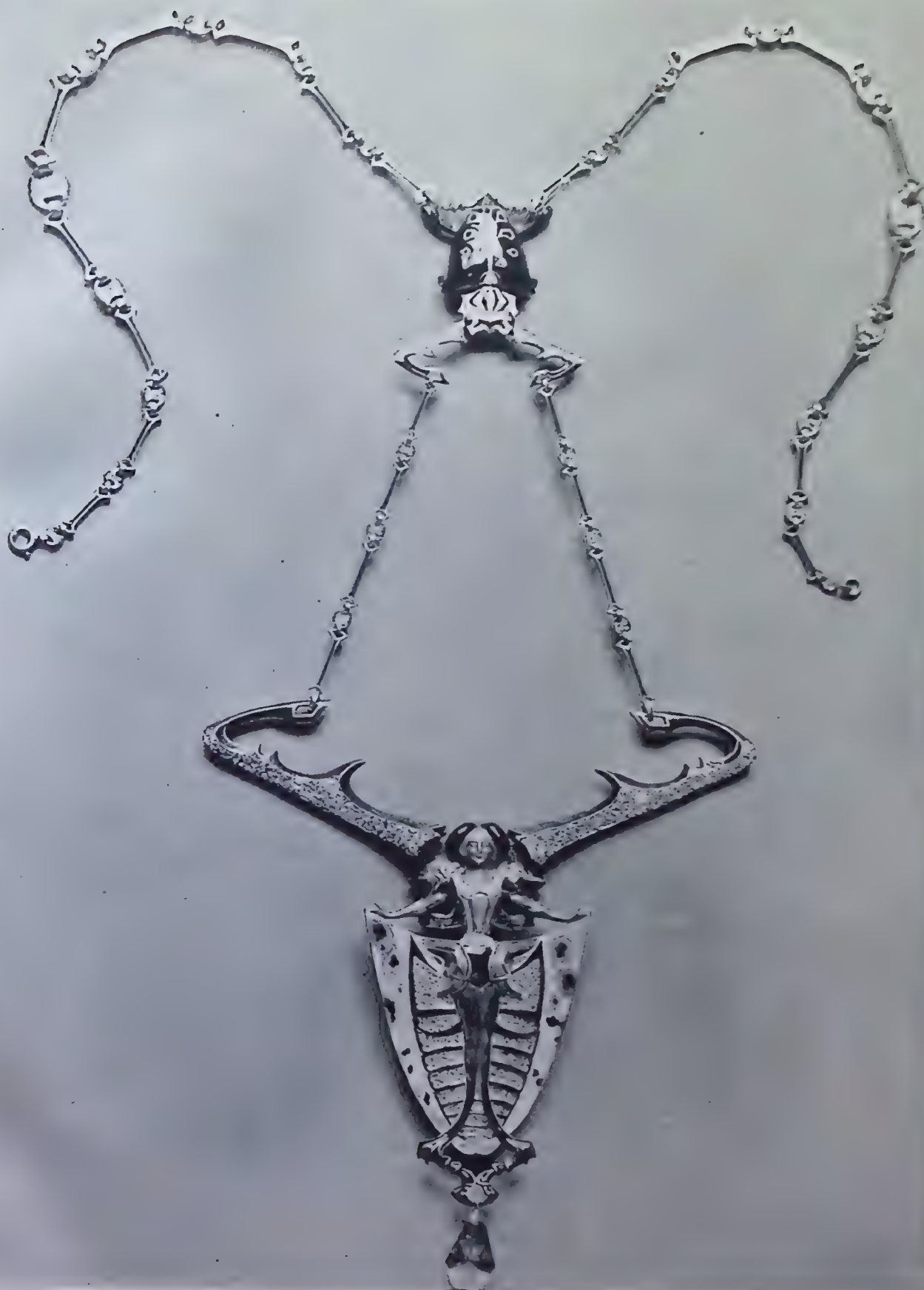
(The objects are reproduced
the actual size.)



COMB.—Clusters of Pearls for Berries, Foliage and
Stems Enamelled in natural colours.

PENDANT AND CHAIN.—Enamelled Butterfly:
Wings pale green and brown translucent
cloisonné; the whole thickly encrusted
with rose diamonds.

(Only a small portion of the chain is shown: each link is
filled with diamonds).



PENDANT AND CHAIN BY LUCIEN GAILLARD, AT THE NEW GALLERY.
Enamelled Beetle against a Shield of Diamonds. Head and Arms in Plain Gold.

Landscape Painting in Water-colours.

V.—FIELD FLOWERS AND GRASSES.

A WALK through the fields will well repay anyone in these bright summer days, but the young painter scarcely realises all that this commonplace word "field" can mean, till he looks about him. The poet writes of "green fields and pastures new," and these are doubtless charming, but there are lovely *old* pasture grounds also, rich with treasures that even the poet must look at through his artist's eyes to fully realise; for here he may see not only green, but yellow and pink fields, too, and some meadows that are all white, while others are glowing with purple and red. One does not need to be an ultra impressionist to see these colours.

Any good crop of close-growing clover heads will turn the ground pink, while a prosaic mustard patch, thickly planted, will furnish you with a "field of cloth of gold"; to paint this in all its glory will call forth one's best stores of cadmium; but let me warn the economical student not to eke out his gold with an alloy of specious chrome, for the spurious brilliancy of this treacherous substitute will surely betray the prudent painter, and his fairy gold will change into brass and copper, turning green and black after a time.

One of the most charming of white field flowers is the wild carrot, and when the artist who paints these will sit low, so that he can arrange to get a bit of blue sky for a background, he cannot fail to be delighted with what he sees. The countless tiny petals, spread out in umbelliferous form upon frail green stems, appear like cobwebs relieved against the light, so delicate in tone is the *value* of this dainty lace-work in shadow. Any unplanted patch, filled in with straggling asters, larkspur, and "ragged robins," will give you masses of blue and purple; while gay poppies overspread the wild wheat with scarlet. All these must be viewed at a proper angle to get the effect of the whole sweep of colour. Each painter can adjust his picture plane to suit himself; but it is surprising what a difference a few degrees higher or lower in the placing of the horizon line will make.

A picturesque framing to such a field is an old-fashioned fence, made of weather-stained wooden rails turned silver grey with time. Sketch these, too, by all means, not forgetting to add their irregular purple shadows, thrown over on the pink clover in the next field, or lying curiously foreshortened on your own side, if the sun so decrees; even the most confident beginner will find the drawing of such a fence as this, in perspective, something to tax his powers to an unexpected degree, while those artists *who know* will approach this subject with respect. The position of your easel in relation to this fence will establish your *point of view*; and remember that, if you move your easel even one foot backward or forward,

to the right or to the left, you will change the whole perspective of your fence; carelessness in this respect is responsible for as much bad drawing as ignorance. One can scarcely be blamed, however, for getting over this structural part of the work quickly, when we see subjects so much more interesting, and less exacting, in the wild roses and flowering weeds clustering around each awkward post, and clinging vines gracefully festooning the crooked rails.

But do not forget the shadows of your fence, for these are quite as interesting as the fence itself, and perhaps even more difficult to draw; for the lines of the shadow must not only be in perspective too, as well as its colour, but in addition to this it has to lie *flat* on the ground, and must keep its place there, all along the line, while all the grasses and weeds, tall and short, that fringe out its edges, have to be seen in perspective as well (both of form and colour), if you would have them appear to be growing naturally.

A curious effect may be observed sometimes on a warm, misty morning, while the air is still moist with the dew, which seems to hang suspended like a gauze veil, almost invisible until a sunbeam strikes across it, bringing out clearly the shadow of some tree trunk; then it is strange, indeed, to see this shadow poised some feet *above* the earth (lying on top of the mist), apparently floating in mid-air. And this odd effect is heightened when the grass is filled with tall spearheads and long-stemmed daisies, whose tops reach above the edge of this floating shadow; for these blossoms, forming a border in which only their heads are seen, appear decapitated by the sunbeam, sheared off, suspended stemless in space. To sketch this well and quickly would require one's eye to be well trained in the art of catching an impression. The student might not succeed to his satisfaction, but at least he may try some fine morning, when the conditions are favourable, and the practice gained would be of value in teaching him to see the unhackneyed effects in nature, and that there is always something new "under the sun," when the artist is willing to look for it.

M. B. FOWLER.

(To be continued.)

It is seldom advisable to combine body and transparent colours in water-colour drawing, though sometimes a touch of body colour here and there in the right place adds to the luminousness and sparkle of a wash picture. It will always be disputed whether a body colour drawing is a water-colour at all. The medium which fixes it is gum, not water, and it has a dryness and chalkiness exactly the opposite of the characteristics which render transparent water-colours admirable. If your wish to draw in water-colours, use the transparent method; if you prefer the effect of body colour, use oil.

Arts and Crafts.

IF the object of one's sketches is merely to produce small pen or pencil memoranda, a camp-stool and umbrella are needless luggage. The shade of a tree, or rock, or building, is usually to be had, or, if not, the sketcher can hold his small sketching-block in his own shadow. And it is better in that case to sketch standing than to encumber one's self with a camp-stool. But when a whole afternoon is given to one subject, the convenience of the camp-stool is indisputable. That in the shape of a tripod is the best. The seat can be taken off and can be rolled up and carried in a pocket, and the legs come together in the form of a short club,

study be one in which direct sunlight plays an important part, any sort of a temporary screen should answer, for when the light changes so much as to bring sunlight where there was shadow, the effect that one is copying has changed in character, and it is time to discontinue the sketch.

For sketching in black and white there is no drawing medium to equal charcoal. It works rapidly, and its effects can be made very telling. A coarse, thick outline must always be avoided ; to ensure a fine one, begin by getting the best charcoal obtainable. Vine charcoal has the finest grain.



PRELIMINARY STUDY FOR A PAINTING. BY THEODORE ROUSSEAU.

(From an Etching upon Glass.)

which may serve on occasion to inspire respect in tramps that the sketcher may fall in with. For the umbrella, grey cloth is the best, and to be of much use it should have a universal joint, so that it may be inclined in any direction as the sun changes. The umbrella is, however, a great encumbrance, and except for regular studies in places where natural shade is not to be had, it is well to try what can be done without it. One's coat hung on a forked branch will often serve as an efficient screen. For studies of form, a grey day or twilight may be chosen, when no umbrella is needed, and if the

There is little difference in the respective prices, but the quality varies greatly ; therefore be particular in your choice. A great deal depends on the way in which the charcoal is cut. It is hopeless to bring it to a fine point, as the point will crumble and disappear with a few strokes, but if cut flat like a chisel, you can draw lines as fine as can be wished for with the greatest ease, and your piece of charcoal will last much longer than when pointed. Shade your study slightly with hatched lines, indicating very carefully the salient points rather than modelling them up.

Our Prize Competitions.

WE have pleasure in announcing the results of the "ARTS & CRAFTS Prize Competitions" for executed work, for "An Original Miniature Painted upon Ivory," and for "An Original Bookbinding," the object in each instance remaining the property of the competitor.

AWARDS IN THE MINIATURE COMPETITION :

First Prize (bronze medal) : Eleanor Stephen ("E. S."), 62, Queen's-gate, London, S.W.

Second Prize (one guinea) : Diana Mary Tryon ("Lady Frere"), Elmeslae, Stamford.

Third Prize (half-a-guinea) : Winifred Lane ("Poppy"), 28, King Henry's Road, South Hampstead, N.W.

Highly Commended : Olive Sunderland ("Cowslip"), Leighton Buzzard ; Ethel L. M. Clutterbuck ("E. C."), Salisbury ; Eva Van Courtland ("Boer"), Canterbury ; Stanford Black ("Eyre"), Nottingham ; Mrs. Dunlop ("Stella"), Edinburgh ; Mary Fry ("Gollywog"), Leicester.

As too often happens with miniatures, the photographs taken of those awarded the prizes are not satisfactory. We shall try again, however, and, if, as we hope, with better results, we shall publish the reproductions.

AWARDS IN THE BOOKBINDING COMPETITION.

Of the various competitions instituted by the Magazine during its first year, we consider this one of the most satisfactory in results. Indeed, much of the work submitted is of a very high order of merit. It is interesting to note, by the way, that out of nearly fifty competitors all but two are women. We shall give in our next issue photographs and full-sized details of the successful bindings, with explanations of failure in some of the other cases, which should prove useful to the unsuccessful competitors.

First Prize (bronze medal) : Miss Lucy Gilchrist Wrightson ("Middleton"), Ockenden, Cuckfield, Sussex, "The Five Nations," by Kipling (4½ by 7½ in.), bound in brown morocco, gold tooled and inlaid green and white on covers, "doubleure" end papers in green and brown morocco, red inlay, and gold tooled ; leather-lined flies, green morocco, red inlay, and gold tooled.

Second Prize (one guinea) : Miss Patience Cockerell ("Pierce"), 1, Halkin Place, Belgrave Square, "The Story of a Troll-Hunt" (11 by 8½ in.), bound in green morocco, gold tooled.

Third Prize (half-a-guinea) : Miss E. E. Woolrich ("Dudmarston"), 5, Bloomsbury Square, London, "Child's Garden of Verses," by Stevenson (6½ by 4 in.), bound in Indian red and gold-tooled morocco.

Highly Commended : Miss Isabel Logan ("Westminster"), Market Harborough ; J. H. Dufield ("Binder"), Glasgow ; Frances Goodfield ("Gadfly"), Belfast ; Fanny White ("Blanco"), Hampstead.

THE JEWELLERY COMPETITION.

We are sorry to say that the works submitted, in our judgment, do not justify us in making any awards. But we do not despair of better results later, especially as several intending competitors ask for an extension of the time for sending in. We agree to this, and name October 1 as the date.

THE NEEDLEWORK COMPETITION.

The results in this case are also unsatisfactory. We extend the date for sending in to October 1.

Terms for both competitions are published on

third page of the cover, and we would suggest that they be carefully studied by those who intend to take part in them.

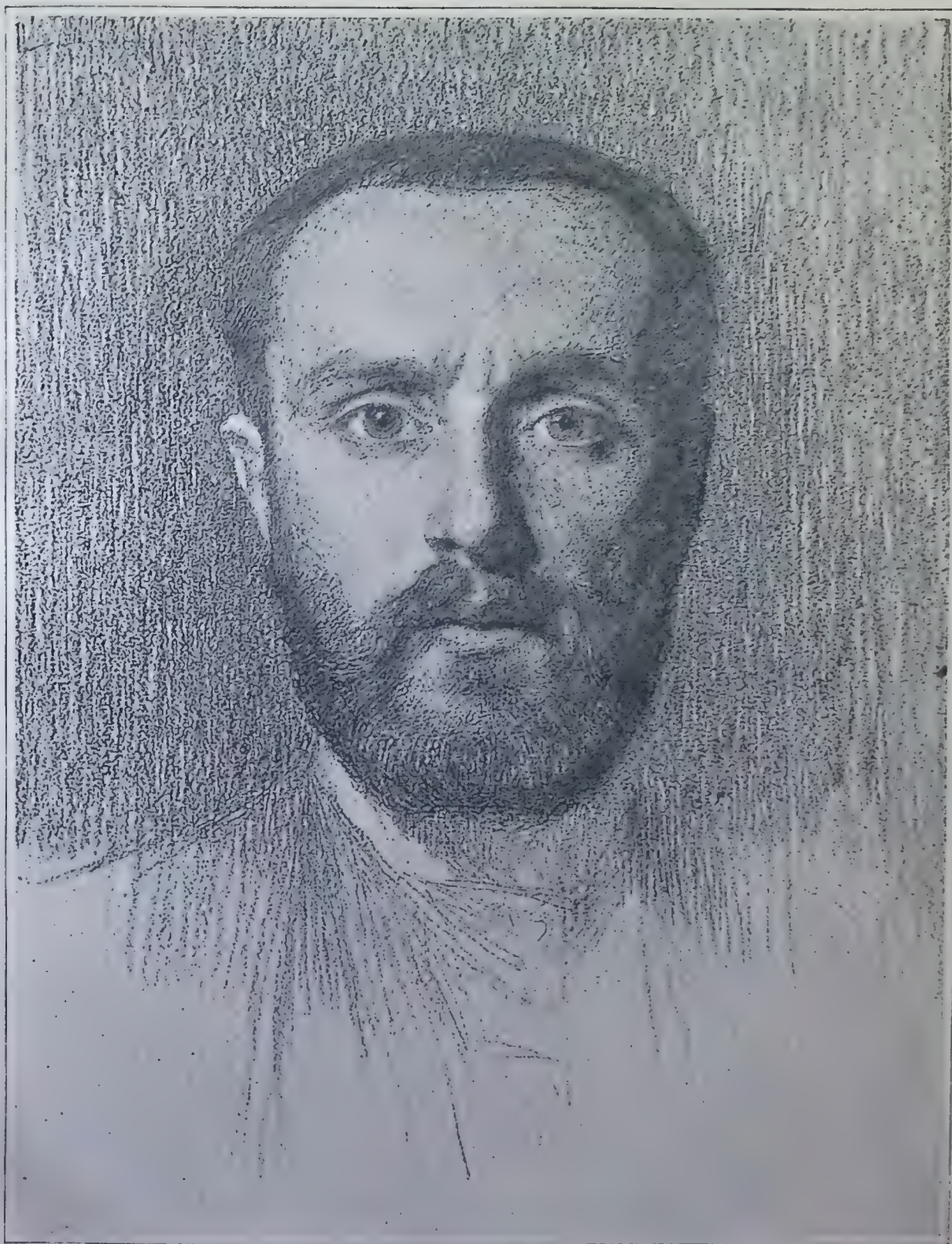
Intending competitors who would like to see the medal will find a copy of it in the Sculpture Room at the Royal Academy Exhibition, where it is given an excellent showing.

An Accomplished Illustrator.

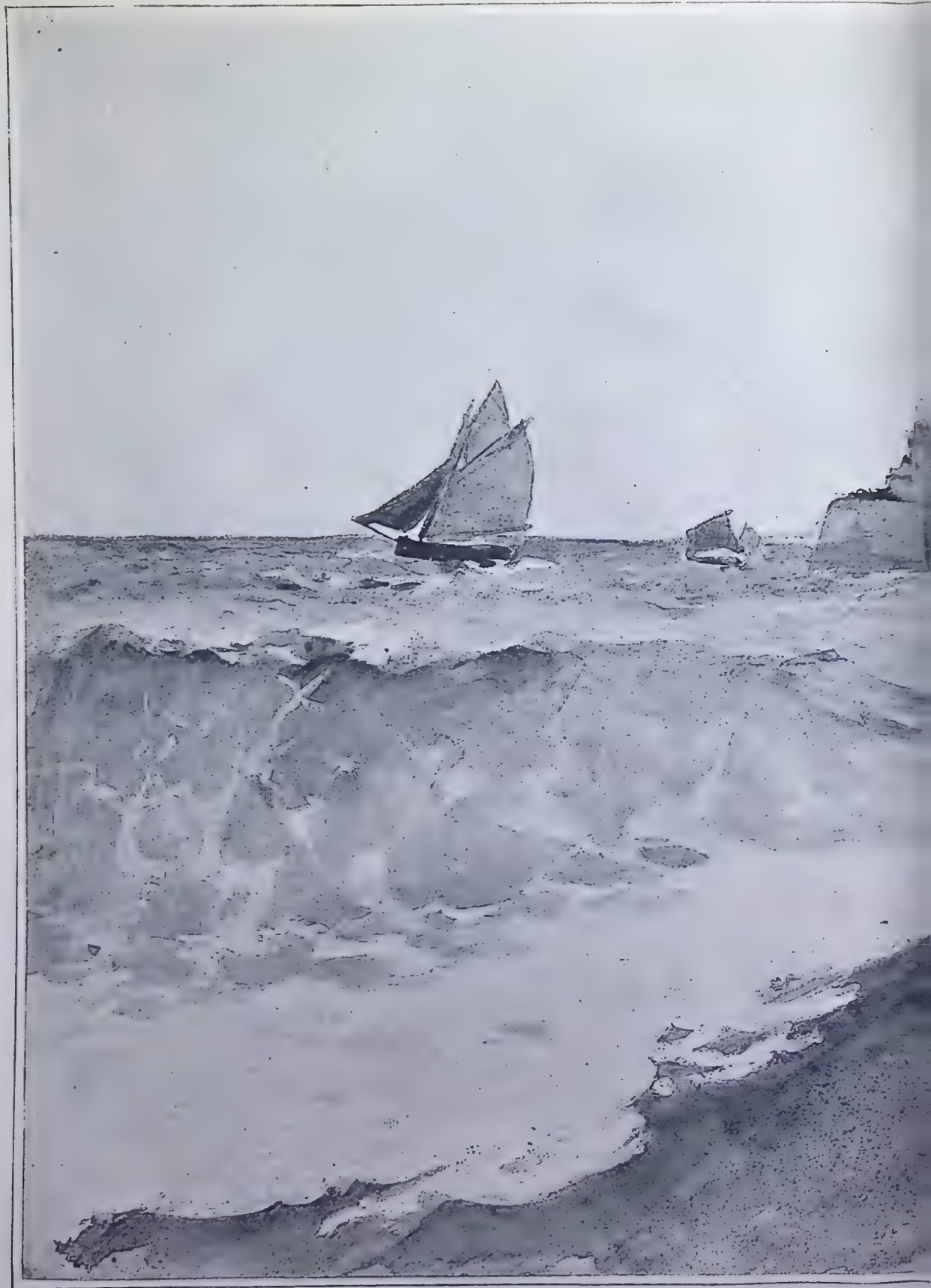
IT is odd that one of the best painters of the Parisian woman of fashion should be a South American by birth with such an English—or rather Irish—patronymic as Lynch. But there is certainly nothing English about Mr. Albert Lynch but his name—he does not even speak the language—and his art is essentially Parisian in the very best meaning of the term.

He was sent to Belgium to be educated, and while still a youth attracted attention as illustrator of "Le Canard," a college paper—rather too much attention in fact ; for the audacity of the publication brought it to the notice of the Minister of Public Instruction, who called for its suppression. On leaving college, Mr. Lynch went to Paris, where he entered the studio of the painter Gabriel Ferrier, studied hard, and soon developed that aptitude for depicting feminine grace that is especially associated with his art. The "femme du monde" of his ideal seems to be the tall, slender, aristocratic type, rather delicate in complexion, and inclined to rêverie—such, in fact, as he has depicted in some of the charming drawings he has been so kind as to allow us to reproduce. As our readers are aware, we are somewhat partial to that exacting medium of expression, the ordinary lead pencil, which compels honest drawing, and allows of no scamping, and we are glad to be able to set before the student such delightful examples of its silvery quality as are afforded by the work of this artist. We wish we could also show examples of his always refined colouring, with its pale, rather greyish tones ; but for that we must refer the reader to some of the dainty little volumes by M. Octave Uzanne, which Mr. Lynch has illustrated to perfection, and to his exquisite aquarelles, admirably printed in colours by Messrs. Boussod, Valadon & Co. In the reproduction of his water-colour drawings for Theodore Bentzon's "Jacqueline," that firm may be said to have reached the high-water mark of technical excellence in a speciality with which their name must always be associated, although their presentation of Maupassant's "Pierre et Jean" is hardly less wonderful.

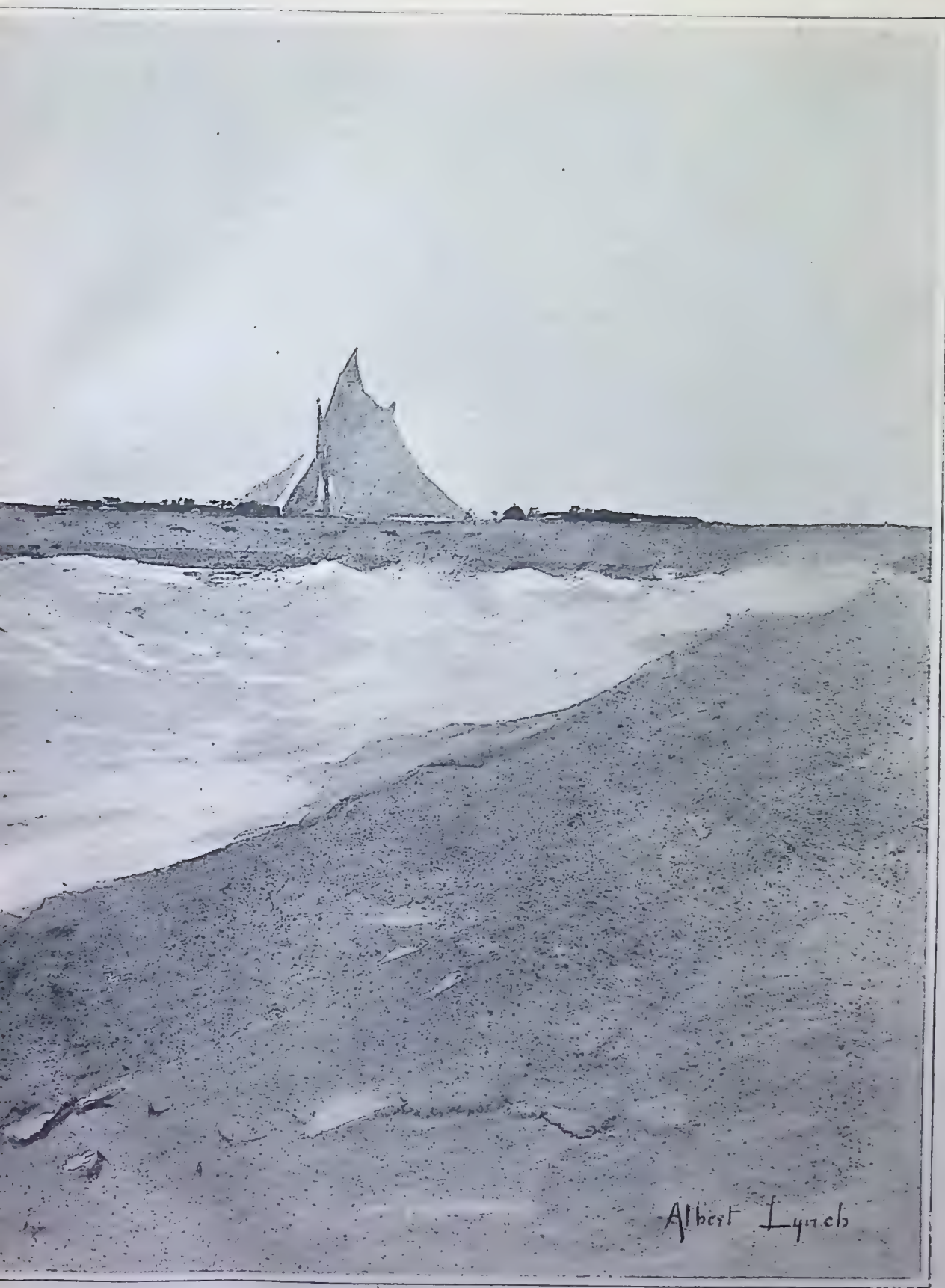
We may add that Mr. Albert Lynch is only forty-three, and presumably has by no means reached yet the apogee of his talent. We have referred to him chiefly as a draughtsman and an illustrator ; but he is known also as a painter of rare ability, whose work, always thoughtful, unconventional and poetical, has won him high honours at the Salon and elsewhere.



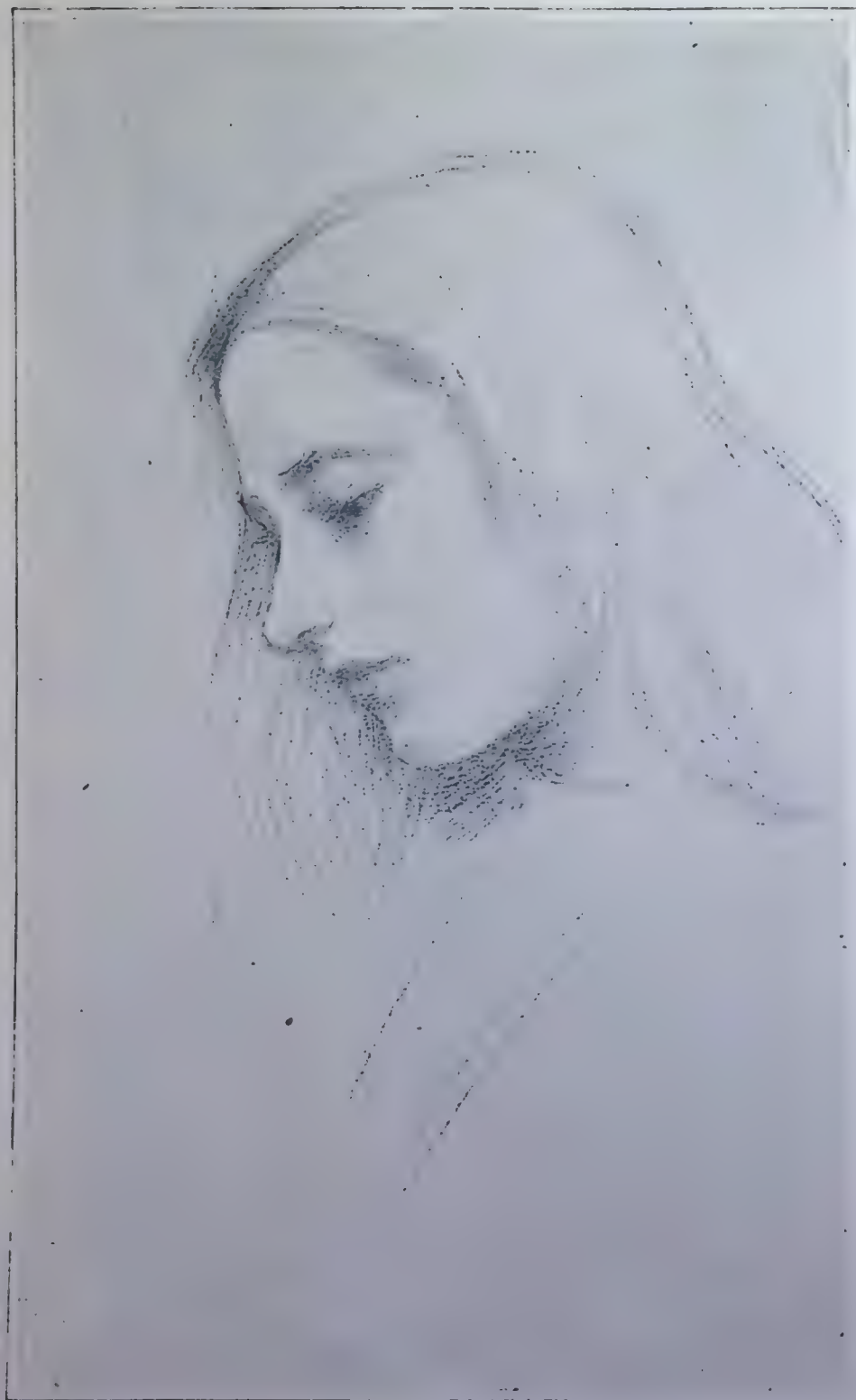
PORTRAIT OF ALBERT LYNCH
DRAWN IN LEAD PENCIL BY
HIMSELF



A SEA-SIDE STUDY
WASH DRAWING BY
ALBERT LYNCH



Albert Lynch



STUDY IN LEAD PENCIL
BY ALBERT LYNCH



STUDY IN LEAD PENCIL AND
WASH · BY ALBERT LYNCH

Drawing for Reproduction.

TREATMENT OF WHITE FLOWERS IN PEN AND INK.

A BEGINNER should bear in mind that one secret of success in drawing lies in the ability to draw fearlessly everything as it appears to us, rather than as we know it to be; a principle well illustrated by the simplest rules of perspective. For instance, in a good drawing we find circles appearing as ellipses when partially turned away from us, although we know well that they are still circles in reality; or see parallel lines apparently meeting on the horizon, when we are conscious that, being parallel, they can never meet. In arranging our flowers, then, let us keep this thought in mind, and, resolutely avoiding any disposition to turn the blossoms all toward us as being easier to draw, we will let them take their places in their own way; they will probably arrange themselves much better than we can arrange them. It will then be the student's part to draw them so faithfully that, side or front view, half hidden in masses or standing in individual distinctness, the flowers shall keep their own perspective and the drawing show them exactly as they appear.

It would be wise to take only the most simple and interesting forms from the flower world at first, and be careful to avoid, too, the confusion of various kinds of flowers together. Any one plant with its buds, blooms and leaves—perhaps its seed-vessels and a portion of the roots—will give material for a great many hours of study; or we may confine ourselves entirely to one or two branches or clusters for the time being.

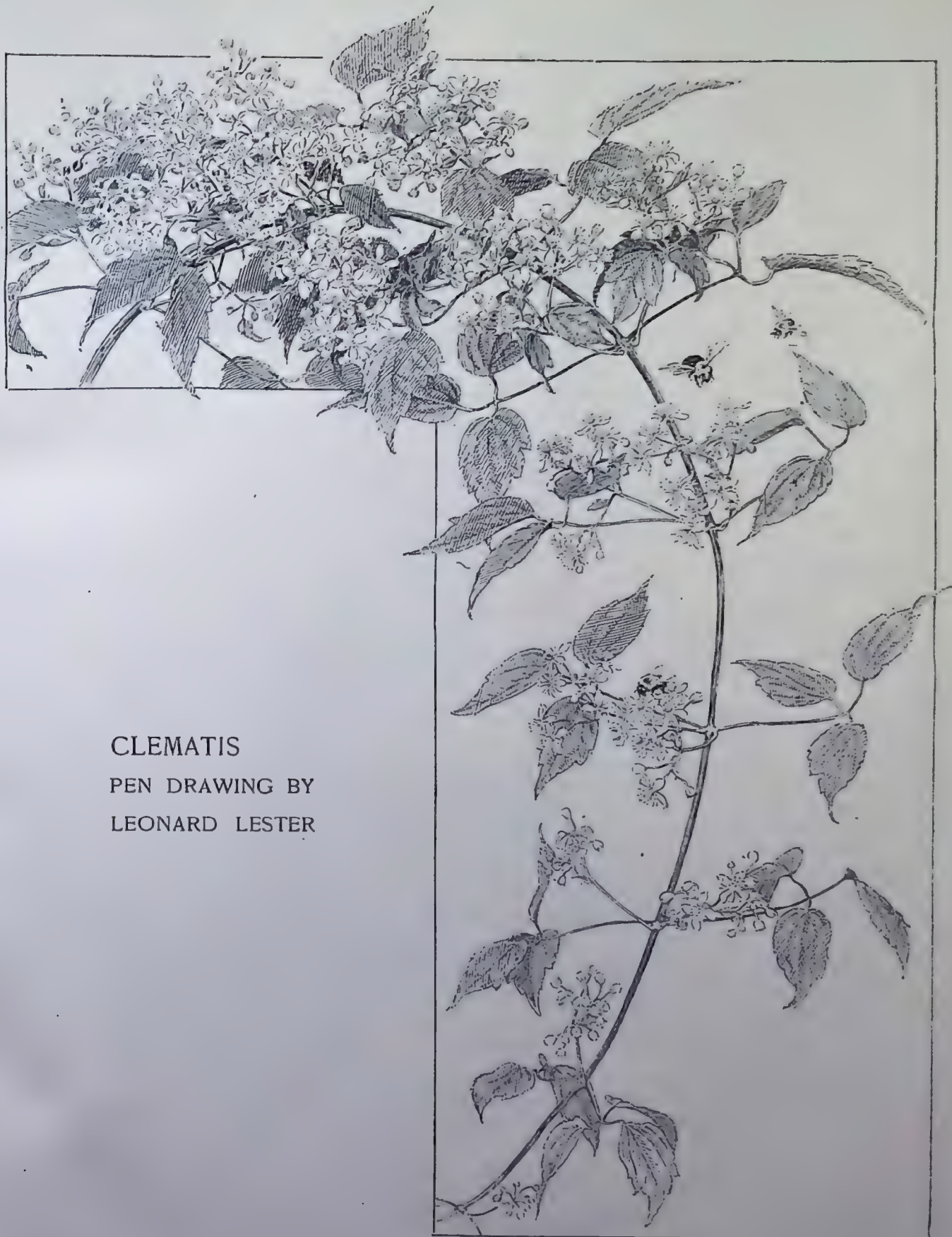
To one interested in pen drawing the fact must have become apparent that for serious study it is better, if possible, to avoid outlines, since in nature there are none. True, we often see a pen drawing greatly helped by the use of a few sketchy outlines in the foreground, but these, as a rule, are introduced only to emphasise the central and more important part of the picture, which part, where there is any colour or shadow at all to be expressed, is best shown by treatment without outlines.

But with white objects we find the case to be somewhat different. The white petal, or flower, has, it is true, no real outline; but since it is not always suitable or effective to add the background against which it would be relieved, we may sometimes choose, as the lesser of two evils, to put an outline where, in reality, none exists. Even in such cases, however, the hardness of the edge may be relieved by avoiding a severe, unbroken line, feeling the way, as it were, around the form with several sketchy and rather uncertain lines. In large flowers we may as often as possible bring a leaf in shadow against the white edge of the involucre* in high light without an outline; or, in the case of

* That is, the white floral leaves which appear like petals.



CLEMATIS
PEN DRAWING BY
E. M. HALLOWELL



CLEMATIS
PEN DRAWING BY
LEONARD LESTER

clusters of small flowers, as the white clematis, we may consider the group somewhat as a mass of little lights and shadows, and so avoid the severity of too many separate petals, individually drawn. The leaves and stems will, of course, demand their relative colour value, sometimes strengthened beyond what we really see, for the sake of giving the *effect* of what we really see.

It will be as well in these simpler kinds of white flowers to first draw them out in pencil accurately, thus becoming increasingly familiar with their manner of growth; then with a pen not too fine—say 404 Gillott—and a touch not too timid indicate on your pencil sketch in simple, almost parallel ink lines the shadows that are most apparent. After this, a suggestion of the curl of a petal, the masses of stamens, the lighter shadows, or the touch of colour on the petal's edge will all be helpful in avoiding formality; and with the vigorous stem and leaves quickly added, it will be apparent, when the pencil lines are lightly erased with a rubber, how very few outlines are really needed to complete the sketch. The student must not be discouraged if his first studies are stiff and formal or limp and uninteresting, seeming to lack entirely the subtle characteristics so essential to success. As has been intimated before, these silent and dainty creations have a language all their own, and one must be patient indeed if he would interpret it.

E. M. HALLOWELL.

SKETCH any and everything that may fall in your way that may come in as materials for foregrounds—weeds, plants, flowers, stones, broken-rock, rich old broken banks of earth, stumps of trees, or waterside vegetation. Do not look upon anything as too mean, trifling, or insignificant. Do not be afraid of accumulating too many materials; nor refrain from sketching at all favourable opportunities, because you see no immediate prospect of turning the work to account. You may have sketches lying for years without needing them; but the time may come when they will become absolutely necessary, when it will be inconvenient, and perhaps impossible, to get at the originals.

"NEVER attempt to enjoy every picture in a great collection, unless you have a year to bestow on it," says a well-known painter. "You may as well try to enjoy every dish at a Lord Mayor's feast. The mind can only take in a certain number of images and impressions distinctly; by multiplying the number, you weaken each, and render the whole confused and vague. Study the choice pieces in each collection; look upon none else, and you will afterward find them hanging up in your memory."

NEVER imitate another's work. Either copy him, if he is worth copying, or study his good qualities and try to adapt the lessons to your own work. Imitation may be the sincerest form of flattery to him who is imitated, but in the person who imitates it is a disgraceful admission of weakness.

Flowers in their Season.

XXII.—PAINTING IN OIL ON HOLLAND.

THERE is a way of saving time—of giving it all to the flowers themselves without spending any upon the background, and by its adoption, moreover, fine, delicate flowers will have a better chance of being truly represented—a consideration likely to influence the experienced artist as well as the timid amateur, especially if time is limited and flowers are temptingly abundant.

To secure a neutral background like those usually chosen for simple flower studies, buy a variety of tints of the holland prepared for window-blinds. It is finished with a composition that takes oil colour kindly, and is sold for a shilling a yard.

When the floral design is decided upon and made ready, it is easy to see what tint will suit it best by placing different pieces of holland behind it and observing the effect. Seek harmony rather than strong contrast, and consider the character of the green tones as well as the colour of the flowers. Also, if wild flowers are to be used, their natural surroundings must be remembered. For instance, those that grow in thickets usually want olive backgrounds; if they belong to early spring, choose the lighter tones; if to midsummer, the stronger and darker. Flowers that grow in high, isolated positions may have light grey—it may approach the blue or the lavender.

Fasten the holland which is to be used for the study on a drawing-board, and a piece of the same size back of the flowers where it may receive the shadows. Let the light come from one source, and, if possible, from the left.

If the habit of copying has been so slavishly followed that painting from the round is regarded as difficult, simply try to forget that this arrangement of flowers is real. It is in perfect relief against a tinted background, massed so as to catch the most effective light and shadow—in fact it is a picture. Let this idea be faithfully maintained, never allowing any close scrutiny to frustrate it. If a master had painted it for a copy, here is the effect he would have produced! Every line that presents itself, every tint that deepens or pales—all would have appeared as real to the eye as these; and it is as easy to copy the one as the other.

Those who have not had much practice in flower-painting should try very simple studies, especially avoiding intricate masses of leaves.

Proceed to paint as on other material. If one gets accustomed to massing in flowers with colour at once, it becomes as easy as working after the most careful outlining.

An unfortunate dash of colour on holland may be modified but not obliterated. The colour must be laid on rather more thinly than on canvas, the shadows may be left so thin that they get some benefit of the background tint beneath. For cast shadows take a little ivory black, and after spreading it out as thinly as possible on the palette with

PEN DRAWING FOR REPRODUCTION



A STUDY OF WHITE
CARNATIONS · BY
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a knife, carry it from thence to the picture with a good-sized brush held uprightly, so that the mere end shall produce a soft, stippled effect. Observe carefully the varying strength of the shadows and they may be reproduced in perfection. If the arrangement of the flowers requires a vertical and horizontal surface to be represented, tint the latter in the same manner, using suitable colour.

The neutral forms which are so essential to depth and harmony should be laid in with a rather scantily charged brush. Do not use oil too freely, it never spreads on this material, but it cannot be removed from the surface so safely as from canvas.

Keep a few well-selected tones of holland in readiness, and there is no reason why any floral model should lose its beauty before it can be painted.

These studies will be found as convenient to handle as if they were on paper, taking no more space, and being rolled as easily; besides, they will not break and tear like paper. They may be copied in oil or water-colours. The general tone of a background may be varied as the light upon the flowers suggests; for instance, in the direction of its apparent source fairer tints may break in, and in the opposite direction let the tones deepen. Thus a little colour skilfully forced in gives a more pleasing effect than a plain background.

H. CHADEAYNE.

Plant Study for Design.

IN drawing a plant, study every distinguishing point from the cradle to the grave. Draw the entire plant—leaves, branches and all.

Take the young plant, when the buds are just starting; draw it again when it is rich in flower and leaf; and again when the seed vessel is forming or has matured. The seed vessels of plants are often very beautiful things in design. In drawing a flower, sketch it from different points of view—full face, profile, three quarters, back view, or from any angle your ingenuity may suggest; besides being good training for your eye and hand, you will find that a knowledge of all these forms will be useful later on. Draw all kinds of foliage with the same tender care. You cannot tell what possibilities you may yet discover in leaves.

Follow the lead of a plant in studying it. A plant has as much character as a human being. For instance, there are the plants that follow a perpendicular growth, like the lily family. You will notice that they never grow in any other way, and when you come to put them into a design, you will know the nature of the plant too well to distort it into fantastic curves; you will preserve its leading characteristics. Again, some plants follow a lateral growth. In this case, the way in which the branches start and the curves they take should be carefully studied. Then there is the clinging, irresponsible plant, which, like some human beings, clings to a support, and follows the line of least resistance. This is true of most vines, though

each vine has a different way of clinging—a sort of individuality of its own.

It is well first to draw your plant as a whole. Then draw the flower in a dozen different positions. Make separate studies of leaves in different sizes and stages of growth. Be very particular about the ends of sprays. It is well to make distinct studies of these.

Shall you shade your drawings? Yes; but not until you can draw the outlines well. If you cannot draw correctly the beautiful curves in which all plant life abounds, first work long and patiently at the outlines before doing anything else. When you come to shading, block the shadows—that is, put in masses of shading, without any half shadows. You will see the reason for this when you begin to apply the plant to practical design.

Some one asks what paper to use. Anything, everything will do. It is not the materials that matter; it is the patient work and earnestness of purpose that count. Brown wrapping paper of ordinary quality is as good as anything. It makes a pleasant background and takes the pencil well. Possibly it would be advisable to follow a uniform size for your sketches, for the better means of preserving them. Never throw away a study. Keep every one religiously. They will all be found useful for reference when you come to apply these forms. Make innumerable drawings of plants, keeping the parts of each one together; you cannot have too many of these studies. If you cannot get just the flower that you want, take anything you can find, and whatever is nearest you. When you draw a separate spray, take that which is most graceful or characteristic. C. WHEELER.

It is often desirable in making an intricate drawing to make a sketch of it first on common paper, which will allow of plenty of rubbing out of errors, and then transfer it to the paper on which it is to be completed. This is easily done. If the drawing is to be finished in pencil, rub the back of the sketch with a soft pencil, but use chalk if the drawing is to be completed in that material. Lay the sketch thus prepared, with its face upward, over the drawing paper, and trace over the lines with a hard point—a knitting-needle, or a pointed piece of hard wood will do. The pressure will mark the outline on the drawing paper. Go over this, tracing carefully with pencil or chalk, and then with a few light whisks of a soft cloth, sweep off any loose dust that may have come from the back of the sketch. Should the cloth not remove all the marks, take some crumb of bread, about two days old, and a few rubs with it will cleanse the drawing completely.

SUPERB effects in monochrome can be achieved by the use of black and white pastels. Drawings of the largest size and of great boldness, freedom, and force are possible, and they exhibit a clearness of colour and a brilliancy of light impossible to acquire by any other means.

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Bookbinding.

A NEW SERIES OF PRACTICAL ARTICLES ON BINDING, TOOLING, AND DESIGNING.

By F. SANGORSKI, Teacher at the Northampton Institute, and
G. SUTCLIFFE, Teacher at the Camberwell School of Arts and Crafts.

(Continued from Vol. II., page 298.)

IN addition to what has already been said on the subject of guarding, a few further observations have still to be made. Plates, no matter how thin, should always be guarded; if they are only edged in they are liable to be pulled out. All guarded sheets should be left under a weight and folded when dry.

The thick plate (our frontispiece) is treated in another way; the paper guard would not be strong enough to hold, so that, after the book had been in use a short time, the plate would break away. Besides, the plate being thick, when



Fig. 14.

the book was open the plate would stand out instead of lying flat like the rest of the book. Therefore, to make the joint strong and the plate to lie flat, a linen guard should be cut three-quarters of an inch wide. Cut a quarter of an inch off the back edge of the plate, keeping the piece that is cut for later use.

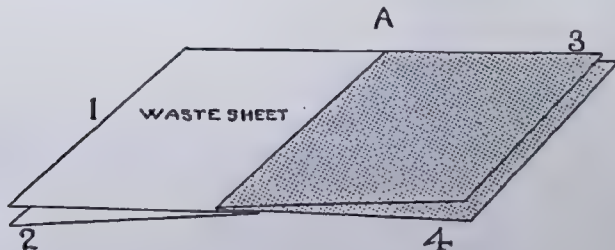


Fig. 15A.

Lay the plate face downwards, replace the piece which has been cut off, and paste your linen guard, placing it on the plate a quarter of an inch, so that the slip is covered, and there remains a quarter of an inch over to be guarded to the section (Fig. 11). To do this accurately, it is wise to mark off the

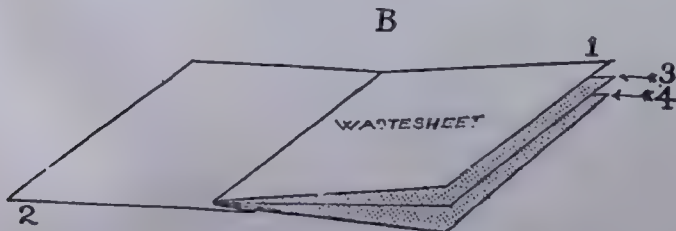


Fig. 15B.

quarter inch on the back of the plate with a pair of dividers. The plate should be put between blotting-paper until dry; then guard it in the same way as a single leaf. The plate will now fold quite easily where the slip has been cut off (Fig. 12).

We now have the book folded, the single leaves and thick plates guarded with Whatman paper, and the thick plate guarded with linen. We will collate the book for the second time. Carefully check

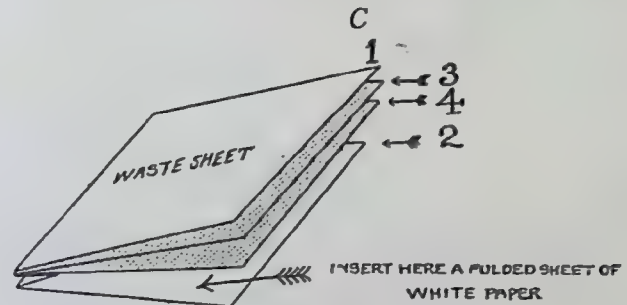


Fig. 15C.

the position of the plates with the list, and correct any mistakes that may have been made.

The book should now be pressed. Have ready several pieces of flat sheet tin, about the size of the book, and cover each piece of tin with common paper. Take the last five sections and put one of these covered tins top and bottom. Then take another five sections and place exactly on top. Put another tin on top of this, and so on until the whole of the book has been treated in the same way. Then place a pressing board at each end and leave the book in the press for about twelve hours (Fig. 14).

II.—END PAPERS.—MARKING UP.

MEANWHILE, the end papers can be made. These are papers placed at each end of a book to take the extra wear, which would otherwise be thrown on the end leaves of the book itself. With the majority of old books, it will be found that the title-page and end leaf are far more seriously damaged than the rest of the book, and this because the end papers have not been sufficient in number.

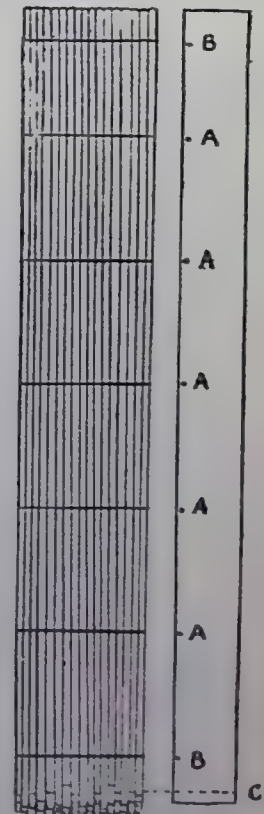


Fig. 16. A—Cords.
B—Kettle Stitches.
C—Average length.

Arts and Crafts.

So it is advisable to have a good number of these papers, and of a durable quality. It is preferable to have the lining papers—that is to say, the first and last leaves, which appear immediately on raising the covers—of a colour to harmonise with the latter,

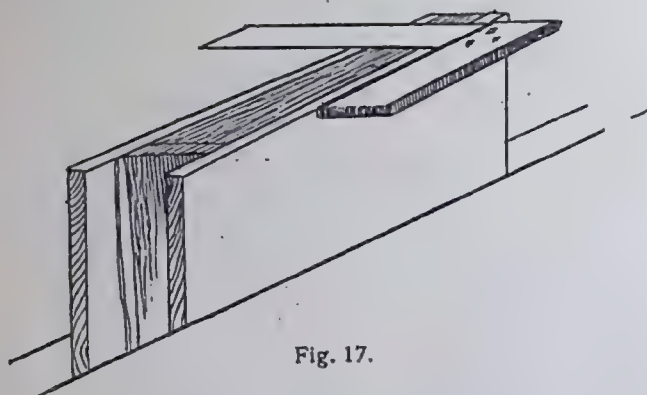


Fig. 17.

as if white is used it is liable to be stained through contact with the leather. According to our specification ours are to be grey.

There has always been a difficulty in attaching these end leaves to the book. If sewn on in the same manner as the sections, the paste used in attaching these end leaves on to the board is liable to come through the holes made by the insertion of the thread. To avoid this it is better to put them on a guard or hinge.

Take four folded sheets of white or toned hand-made paper, choosing that which matches the book best—white will be the most suitable for our volume—and two folded sheets of grey slightly larger than the book. On a white and a grey mark off at each end, with the dividers, three-

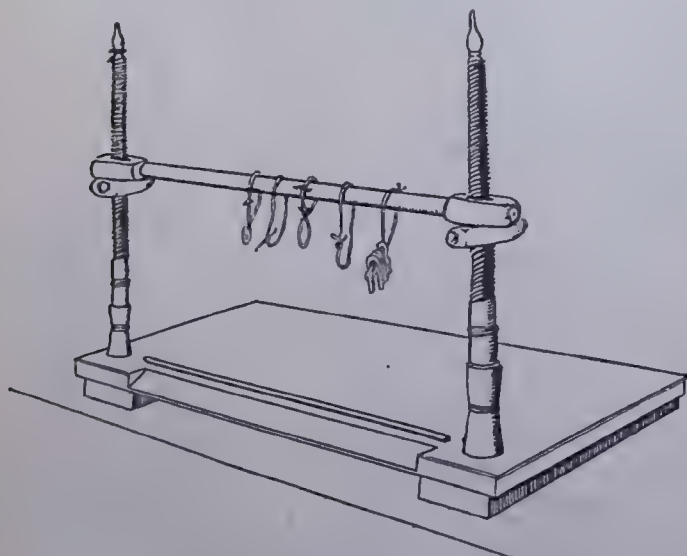
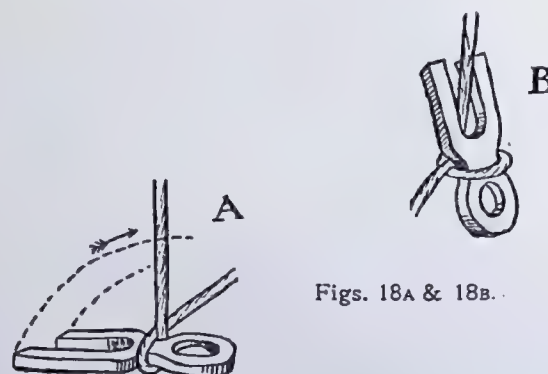


Fig. 18.

sixteenths of an inch from the fold. Paste these two sheets together, laying the marked-off portion of grey on that of the white. To simplify description we will give numbers to these. Starting with the upper sheets, we number the whites 1 and 2 and the grey 3 and 4 (Fig. 15A). When dry, fold 1 over 3 (Fig. 15B) and 2 over 4, making a pleat in the folded sheet of white,

and the result should be as seen in Fig. 15C. Then insert a folded sheet of white between 2 and 4 (Fig. 15C). Leaf 1 is called a waste sheet, and should be marked so to ensure it being placed outside. It is for the protection of the end papers through the processes of binding. One of our end papers is now complete, and the other should be made in a similar manner. Then place the two together, the waste sheets top and bottom, and



Figs. 18A & 18B.

trim the tops square, a knife and square being used for this purpose.

The directions for making end papers should be carefully gone over, at each step comparison being made with the illustrations given. On removing the book from the press, the portions of the old end papers (if any) which were left on for the purpose of protection should be removed, and the new ones put in their place at each end with the waste sheets outside.

Before sewing, the position the cords will occupy will first have to be marked on the back. These cords form the ridges that will be on the back of the book, and, as their position cannot be altered after sewing, accuracy in marking is essential.

The length the book will be, when cut, must first be decided upon. This varies considerably according to the irregularity of the length of the leaves. For the edges to be gilded they have to be made fairly smooth, but by no means is it essential or advisable to have them quite smooth (or solid, as it is technically termed), as it would be folly to cut the book down to the shortest leaf. It is possible for the edges to be gilded when fairly rough, and it is certainly more suitable. It is an advantage to have the top edge smooth, as the dust which accumulates there can then easily be wiped away, and as all the leaves are kept level at the head in sewing this can be done without cutting much off.

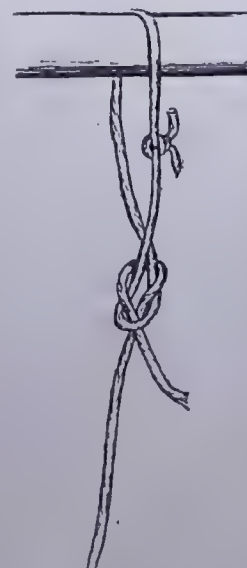


Fig. 19.

We will cut our book to the average length of the leaves. Find an average leaf and cut a strip of paper $\frac{1}{8}$ in. longer than this. One-eighth of an inch will have to be cut off the head of the book, so this strip is $\frac{1}{4}$ in. longer than the book will be when cut; but as the headband and cover will project

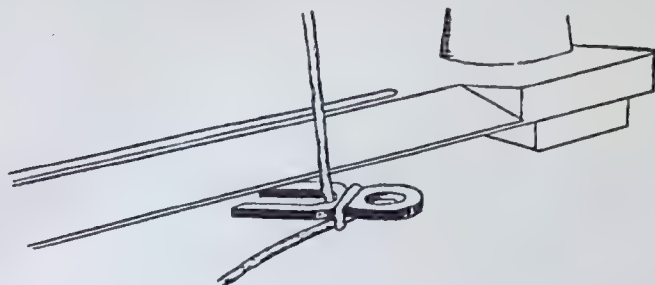


Fig. 20.

at each end $\frac{1}{8}$ in., this strip is the length the binding will be when finished.

It is customary to sew the book on five cords, but if very large (such as folio) six can be used, and four if very small (such as 32mo). If these were distributed equally down the back the lower division would appear to be much smaller than the others, and the back would seem lacking a firm foundation. To obviate this difficulty the lower division is made larger. Mark off for this purpose $\frac{3}{8}$ in. from the bottom of the strip. This will also mark the position of the lower kettle stitch (a stitch formed at the extremities of the sewing). Mark the remaining portion of the strip into six equal divisions, and then $\frac{3}{8}$ in. from the top mark the top kettle-stitch. You now have seven points marked, two for the kettle-stitches and five for the cords (Fig. 16). The measurements we have given will apply only to a volume of a similar size to that of ours, viz., crown 8vo ($7\frac{1}{2}$ by 5 inches). With larger or smaller books the measurements would be increased or decreased proportionately.

Place the book between a pair of pressing boards, knock all the sections up squarely at the back and

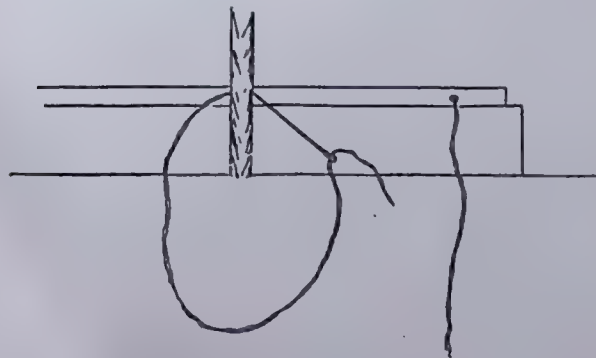
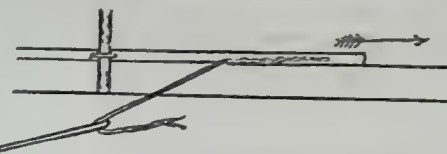


Fig. 21.

head, and place it in the lying press. It is most important that the head of the book should be exactly at right angles with the sides. This can be tested with the square, and if found wrong the book must be taken out and knocked up again. Place the strip of paper on the back exactly up to the head and mark through all seven points. This strip should be kept, as it will be afterwards useful for

measuring the boards. Then, with the square and a thick pencil, mark, heavily, lines across the back at each point (Fig. 17). As each section has to show these marks, care should be taken to see that they are in evidence on all of them.



Take the book out of the press, slightly lower the end papers and pressing boards, taking care not to displace the sections, and replace in the press. Now, with a saw, make slight cuts about $\frac{1}{32}$ of an inch on the kettle-stitch lines. This is to allow the knot that is formed there in sewing to sink in level with the back. The book is then taken out of the press and is ready for sewing.

III.—SEWING.

FOR sewing one requires a sewing press, five keys (Fig. 18), a sewing stick, which is a smooth piece of heavy wood, cord, and some thread or silk. Two-strand Italian hemp is the best cord to use; it is composed of long fibres.

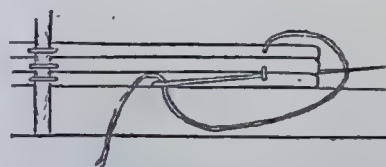


Fig. 23.

As the ends of the cord have to be frayed out, ordinary string or Russian hemp will not do; being composed of short fibres, it would come all to pieces when frayed. The thickness of the cord varies

according to the size of the book; for our book a cord not more than $\frac{1}{8}$ in. is suitable. Silk is preferable to thread, and, though more expensive, the small quantity required will add but little to the cost of the binding. It must be pure silk; cotton silk is not strong enough. If thread be used it should be of good quality and unbleached.

Great judgment is required to select silk of the right thickness. The silk being at the back of each section, causes the book when sewn to be thicker at the back than at the fore-edge. This swelling is used to form the round of the back and the groove into which the boards are fitted. But, though it is essential to have some swelling, too much would cause either a groove too large or an unduly round back.

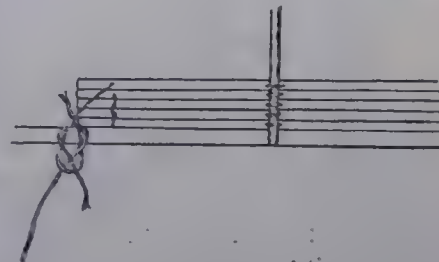


Fig. 24.

For most books such a silk as Pearsall's twisted embroidery silk will be suitable. But if the sections are unusually thin and numerous, a thinner kind must be used, such as Pearsall's bookbinders' three-cord silk. If the

Arts and Crafts.

sections are very thick, and there are not many of them, the thicker silk can be used double.

As our book is to be sewn on five cords, we have first to make five loops of cord (called lay cords) about 4 inches long on the cross bar of the press. The bar should be about 12 inches above the bed of the press. The lay cords can be used repeatedly; they are to enable you to have the bar at some distance from the bed without using an undue amount of cord in sewing. Attach the end of the cord to one of the lay cords by means of the knot (Fig. 19); take a sewing key, and holding it in the right hand slightly below the bed of the press, with



BOOKBINDING: THE POSITION IN SEWING

the prongs pointing to the left, pass the cord with the left hand under the neck of the key. Pull it taut and wind round once. Then slightly raise the prongs and pass them each side of the cord, thus making a tight attachment (Figs. 17A & B). Now test the length of the cord: you should be just able to place the prongs under the edge of the bed (Fig. 20). Being assured that it is the right length, place the key in the slot and turn it at right angles. Cut off the loose cord and set up the remaining four in a similar manner. Lay the book face downwards with the back against the cords on the bed of the

press near the right hand side, and move the cords so that they correspond with the lines made for them on the back of the book. This enables the left arm to be inserted in the space between the left hand upright of the press and the cords, a position which is convenient for sewing. These cords should now be quite vertical and at an equal distance from each other. They should then be tightened by screwing up the cross bar, and a roll of paper should be wedged in the slot to prevent them from moving. They should now be equally tight, but if one of them appears slack, a piece of paper or wood can be wedged between the bed and the key. The book should now be collated again to ensure that all is in proper order, and laid face upwards near the sewing press.

A pressing board should be placed on the bed of the press touching the cords, as the needle cannot easily be inserted into the first few sections if they are on the bed of the press. The end paper is the first to be sewn. Knock this up at the head and lay it on the board, waste sheet downwards, with the marks on the back corresponding with and touching the cords; open and place the left hand in the centre of the inserted white sheet, and, with the right hand, pass the needle threaded with silk in the head kettle stitch mark. With the left hand pass the needle out at the first cord and to the left hand side of it. With the right hand draw the silk, leaving about two inches hanging from the kettle stitch mark, and insert the needle in the same (Fig. 21) place, but from the right hand side of the cord; the left hand now takes the needle again and passes it out at the next cord, where the process is repeated. The remaining cords are treated in the same way, the silk being drawn tight every time, and finally passed out at the tail kettle stitch mark. In tightening the silk it must always be pulled in the direction of the sewing. Fig. 22 illustrates what would happen if it were pulled in the opposite direction.

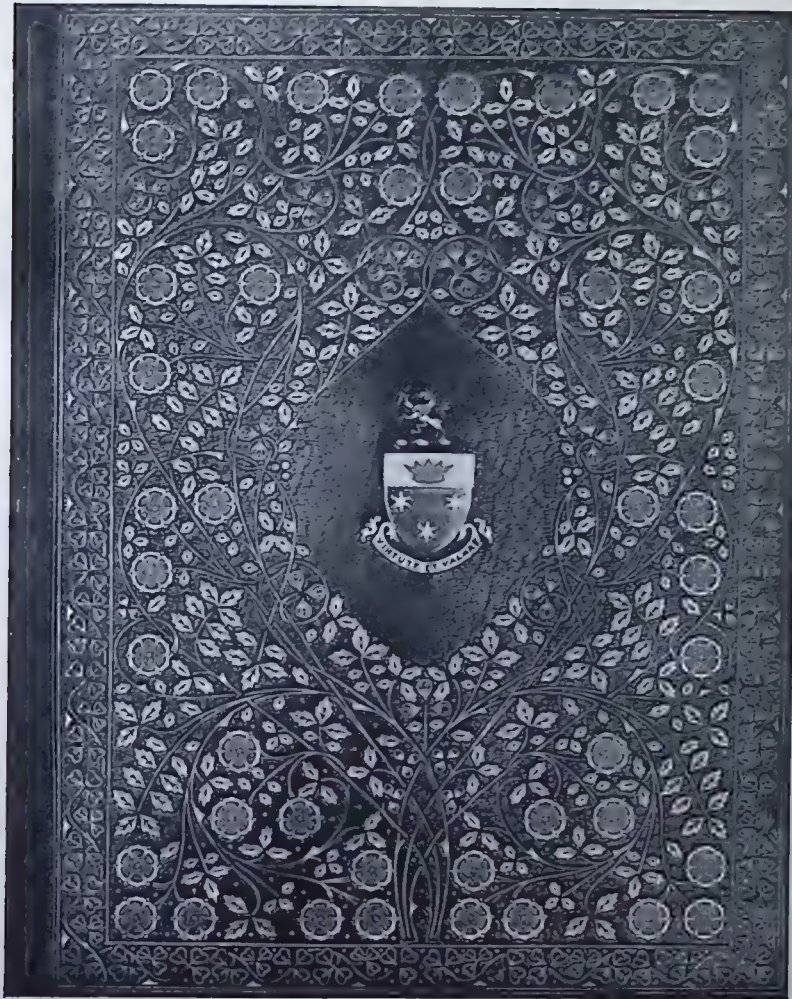
The first section is now knocked up at the head (this is to ensure all the sheets and plates being level at the head), and laid face downwards on the endpapers, with the marks corresponding as before. Great care must be taken not to diverge from these marks, or the head will be irregular. Find the middle of this section, pass the needle in at the tail kettle stitch mark, and sew from tail to head. Pass the silk out at the head kettle stitch and tie it to the loose end hanging from the end paper. Lay the next section down and sew, starting this time from the head and passing the silk out at the tail kettle stitch mark. Insert the needle between the previous sections and catch up the silk that joins them. Then place the silk behind the point of the needle and draw it tight (Fig. 23). This makes a stitch called a kettle stitch that attaches the three sections together. The remaining sections are sewn in the same way, a kettle stitch being made as each is sewn, and the silk fastened at the end kettle stitch with a double knot. To avoid undue swelling in the back, every three sections should be beaten down with the sewing stick. When one piece of

silk is finished another should be fastened to it as near the book as possible, a small, neat knot, such as in Fig. 24, being used. It should be so arranged that this knot comes inside the section, as it would make an objectionable lump if outside.

In sewing the silk must be kept tight, but the kettle stitches should not be made over tight, as there is then a danger of the book being thinner there than in the middle. After a few sections

A PRESENTATION BINDING.

THE arms of Lord Roberts in gold and enamel are displayed in the centre of the handsome binding by Mr. Sangorski and Mr. Sutcliffe which we illustrate below. In the same position on the back of the cover is a representation of the Victoria Cross. Preceding the signatures of the subscribers to the memorial



COVER OF AN ADDRESS
PRESENTED TO FIELD-
MARSHAL LORD ROBERTS
IN DARK GREEN MOROCCO
(Size 8 x 11 inches)

DESIGNED AND EXECUTED BY
F. SANGORSKI AND G. SUTCLIFFE

(Beneath the binding are shown
the impressions of the tools used
in the composition of the design)



have been sewn, the pressing board can be removed, and these sections slipped down the cords on to the bed of the press. If properly sewn, the lines marked on the back should be entirely hidden by the cords, and the head should be exactly at right angles with the sides. The cords should now be loosened by lowering the cross bar, the keys removed, and the cords cut off about three inches from the book.

(To be continued.)

are the following words :—"This album, together with a portrait of Frederick Hugh Sherston Roberts, who died from wounds received when attempting a deed of splendid gallantry, for which he was at once awarded the Victoria Cross, was presented to Field-Marshal Earl Roberts, K.G., &c., by his friends and admirers as a token of sympathy with him in the grievous loss of his son, and in recognition of the unparalleled services rendered by him to his country."

M. M.

The Old Carved Pulpit and Screen at Kenton.

AS RESTORED BY THE LATE HERBERT READ.

LAST year, by the death of Mr. Herbert Read, Devonshire lost one of its most distinguished carvers. He was born at Wincanton, in Somersetshire, and at an early age, showing great artistic ability, elected to adopt wood-carving as a profession. On coming to Exeter he worked with Mr. Harry Hems, and was his manager for 17 years. After this he started in business for himself, and met with considerable success. He devoted

read before the Devonshire Association, are full of interest, and contain practically all that is known on the subject.

No county in England has preserved so many examples of Gothic wood carving, particularly of the Perpendicular period, as Devonshire. It is specially rich in rood and parclose screens, and a great variety of bench ends still remain, as well as several fine pulpits. Taken as a whole the screen



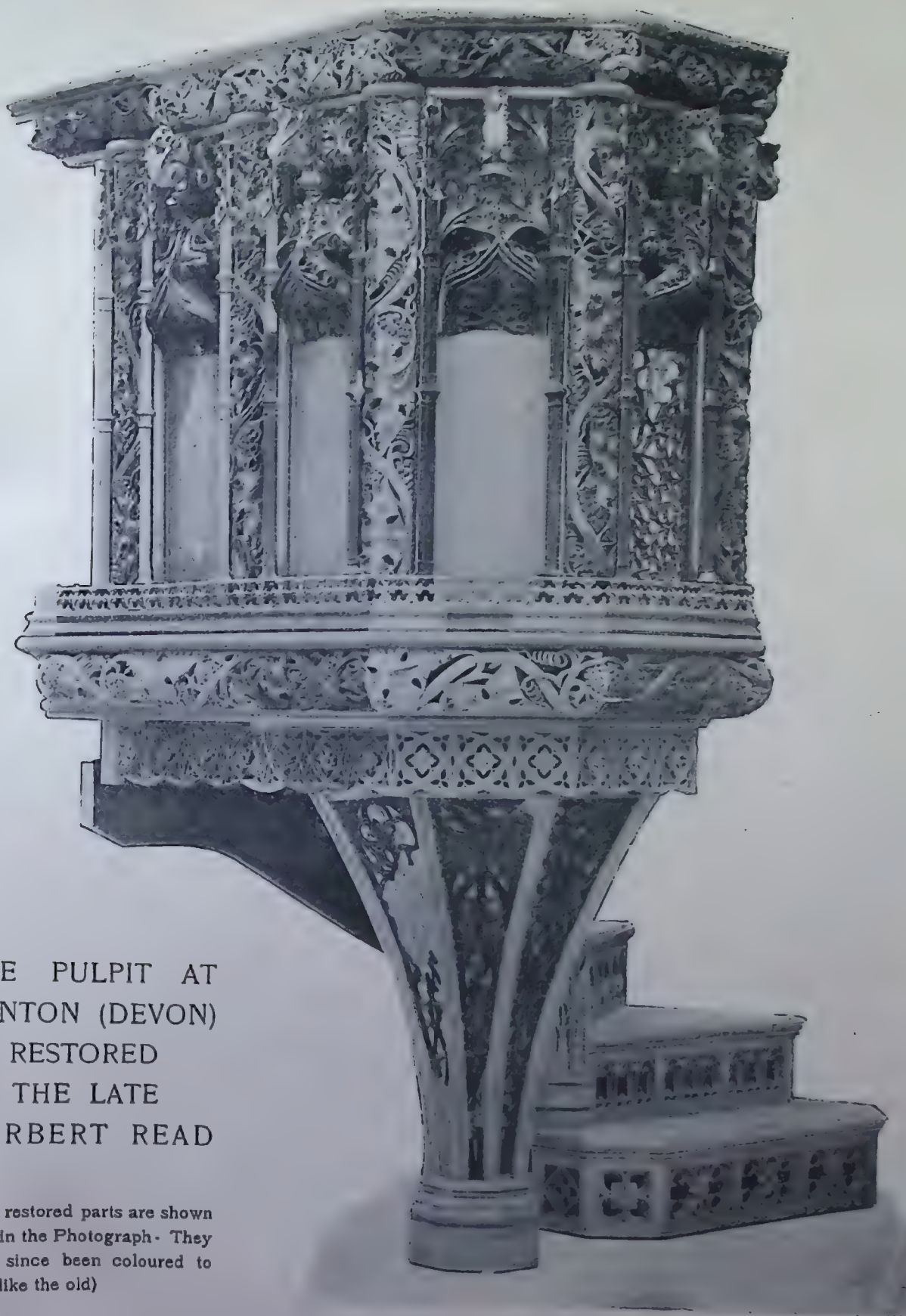
DETAILS OF THE PULPIT AT KENTON (DEVON), AS RESTORED BY THE LATE HERBERT READ.

himself to the study of the old carvings for which Devonshire is famous, and did his utmost to carry on the glorious traditions of the past. To his son, who now directs St. Sidwell's Art Works, we are indebted for most of the illustrations in this article, showing the restorations carried out under the superintendence of his late father, at Kenton, for Mr. F. Bligh-Bond. That architect's two admirable papers on "Devonshire Screens and Rood Lofts,"

at Kenton, and the pulpit, are amongst the finest specimens in the county, although there are details at South Pool, Portlemouth, and Dartmouth, which for breadth of treatment and beauty of design are not to be surpassed. The examples that remain can only be approximately dated, but few of them could have been begun before the reign of Henry VII., when it appears that most of the churches in Devonshire were rebuilt or considerably enlarged.

THE PULPIT AT
KENTON (DEVON)
AS RESTORED
BY THE LATE
HERBERT READ

(The restored parts are shown
light in the Photograph. They
have since been coloured to
look like the old)



With few exceptions, in which Coleridge, Colebrooke, and Kingsbridge might be included, the screens are, I think, of local workmanship, although doubtless foreigners were employed on the paintings and possibly on some of the Renaissance detail, which never appears as an integral part of the whole—Lapford and Atherington, for example.

I do not think that any of the carving of the Kenton screen and pulpit can be ascribed to the foreigner, with the exception of the geometrical tracery of the pulpit which is applied, and certainly has a Flemish or a French imprint about it, the method of carving being almost identical with that of Colebrooke. In ascribing the tracery to foreign influence, one does so because the usual English treatment was less angular and the section of the hollows fuller and rounder. There can be no doubt, however, that the carvers who did the rest of the pulpit could have equally done the tracery, had it been required of them. Compare the tracery of the screen with that of the pulpit; the first shows the English treatment, the latter the foreign. When the pulpit came into Mr. Read's hands, it was in fragments, having been taken down in 1865 and stowed away in a packing case. The wonder is it had not been utterly destroyed. Mr. Read most laboriously pieced together every fragment of the old work and only supplemented new detail where the original was missing. He preferred to leave the new carving fresh from the tool rather than colour it to match the old work, as he thought the great interest to those who came after would be to see the junction of the two. The fineness and elaboration of the detail of the finials surmounting the canopies make it a most unique feature, and the rest of the ornament is very rich and very varied.

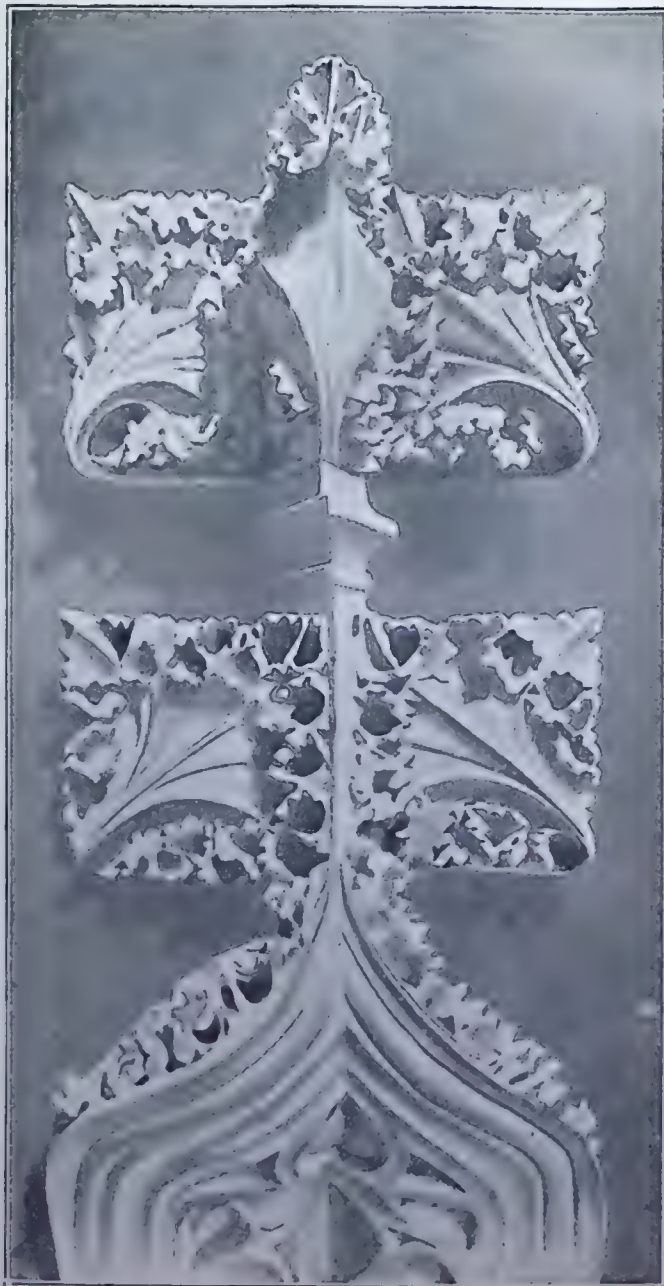
On page 28 is shown some details from the moulding above the base. Notice particularly the stalks and the tendrils, how they twist and interlace, and the channelling of their surface. Interspersed amongst the foliage are birds and animals which add to the vigour and life of the whole.

The effect of the undercutting is obtained by the carving being executed on a concave moulding about five-eighths of an inch thick, which is in parts pierced through, and the angle at the back slightly chamfered off. The vertical mouldings are fixed to a flat background, but the horizontal ones are sometimes placed upon a concave moulding or on an oblique board, as may be seen on some of the screens.

The projecting ogee canopies are a distinctive feature in Devonshire, but how those of the pulpit were finished off is still a matter of conjecture. Probably the mouldings and the tracery were continued, and figures of Saints painted in the middle of the panels. The fragment of the old tracery inserted in one of them is not satisfactory; it does not carry on the lines of the carving, nor does it look in place.

The staircase is entirely modern, but Mr. Bligh-Bond's design is very graceful, and harmonises beautifully with the old work.

We next come to the Kenton screen, which up to a few years ago was in a very mutilated condition, the rood loft and the groining that supported it having been torn down and broken up into fragments, after the Reformation. The screen itself had been allowed to stand, but what was still more remarkable was that the innumerable Saints painted upon the panels had not been obliterated. A few



THE PULPIT AT KENTON: DETAIL OF ONE OF THE OLD FINIALS.

years ago, owing to the exertions of the vicar, the Rev. W. P. S. Bingham, the central portion of the screen was restored, under the direction of Mr. Bligh-Bond, who found sufficient of the old work still remaining to enable him to reconstruct the whole. The carving was superintended by Mr. Read, who showed the same conscientious care in



A PORTION OF THE SCREEN AT KENTON (DEVON),
AS RESTORED BY THE LATE HERBERT READ.

utilising the old fragments as he had done with the pulpit. Of the rood loft, the cresting and the foliage band below are almost entirely new. The same with the uprights. More remained of the canopy work, sufficient being left to show how it had been fitted together. The work in this is very unequal, especially in the crockets, which are very varied in design as well as in execution. The screen extends across both nave and aisles and exactly fits the church, which should dispose of the tradition that it had been captured from a foreign ship, or had been imported. Numerous foreigners had at all times settled in England, and it is, of course, possible that their services might have been enlisted to assist in the work; but even if this were the case, there is no reason to give all the credit to the foreigner, as the Gothic detail has a very distinctive character, not to be found anywhere abroad. The central part is divided into five bays, and is groined so as to carry the rood. It may be worth remarking, by the way, that rood is an old Saxon word for cross, and in the pre-Reformation times, the Cross with figures of saints on either side, was placed above the screen on the loft, hence the term "rood-loft." The upper parts of the bays are open and filled with tracery, but the lower parts are filled in, and are not only decorated with tracery, but are highly enriched with paintings.

Mr. C. E. Keyser, who has made a special study of these paintings, thinks they could not have been done before 1530, and possibly later. It does not, however, necessarily follow that the carving was of this date, as the paintings might easily have been done "in situ." Mr. Bligh-Bond seems to accept the theory that the screen was erected between the years 1478 and 1486—a suggestion which could well be supported by a study of the carving.

The mouldings round the arches are carved with the leaf and stick, with the exception of the central moulding, which is filled in with small niches supporting figures.

The composition of the cornice is much more satisfactory than those usually to be found, as there is a greater variety in the widths of the mouldings. The first member under the cresting is larger and more elaborate than the others, and is full of beautiful detail.

Traces of the old colouring remain, which would lead us to suppose that oil lacquers had been used. How gorgeous the effect would be, if the whole were covered with silver leaf and coloured with lacquers in the manner of the old Spanish leathers! One cannot imagine that the hideous modern colouring at Cullompton could in any way resemble the old.

ELEANOR ROWE.

By far the best mode of ornamenting any article that will admit of it is to chamfer the edges and then carve delicately the curved ends of the chamfer and the projections left at the corners. A line cut around the end of a chamfer with a V-shaped tool or with a jack-knife will at once throw it into relief, and a few nicks with the same tool will suggest the undulating outline of a leaf;

some slight incisions will mark the mid-rib and principal veins; and thus a form will be obtained, with extremely little labour, which will be pleasing in itself and capable of being varied indefinitely. When both sides of a projection are chamfered,



PANEL IN PINE (DESIGNED BY HELEN FOTHERINGHAM), CARVED BY SIDNEY YEZARD, and awarded Second Prize at the Kent County Council Crafts Exhibition, for "the best piece of carving done by a carpenter." (See page 52.)

there is an opportunity to add a third leaf between the two, and thus a pretty foliated capital is produced, the solid block above which, at the corner, may be decorated with a rosette, incised or in relief.

The School of Industrial Arts, Geneva.

INSTRUCTIVE EXHIBITION AT LEEDS OF THE WORK OF THE STUDENTS.

(SECOND NOTICE.)

IN the class in Sculpture in Wood (the term generally used on the Continent) for what we call wood-carving—the exhibits at Leeds were fairly numerous, but few complete works were shown. They were mostly panels, table feet, consoles, and supports, and nearly all were in the Renaissance style. A serious technical defect in this work from the English point of view is its glass-like smoothness. The surface is carefully rasped so that no tool-marks are left visible. It appears that this is a concession to the national taste, as we were told that the work would not be saleable in Switzerland unless so finished. It is

on, when working for himself, he finds it desirable to have his carvings less slickly finished. It is also to be borne in mind that, although some of the most esteemed teachers in England are opposed to the removal of the tool-marks in wood as well as in metal work, there is a good deal to be said on the other side of the question, and one may be too dogmatic.

However this may be, there can be no question that the carving at the Geneva School is very good. The principal piece shown at the Leeds Exhibition was a decorative wainscot in walnut, which we reproduce. The design was also shown in plaster.



WAINSCOT: SCULPTURED WOOD. DIMENSIONS ABOUT 5 FT. X 2 FT. 6 IN.).

Shown at the recent Exhibition, at Leeds, of Pupils' Work from the School of Industrial Arts, Geneva.

also to be observed that it is in keeping with the general Continental practice of modelling all important work in clay or wax, and reproducing in wood from the model. This, of course, is actually sculpture in wood; so the term is no misnomer. No doubt some readers of ARTS & CRAFTS will protest against any art teaching that will cater to public taste rather than try to raise that taste to a higher level; but it must be remembered that the School of Industrial Arts at Geneva to a great extent supports itself by the sale of the students' work, and, after all, so far as the student is personally concerned, he can omit the rasping, if, later

The floral sprays and birds on each side of the figure are very refined, both in design and execution. Unfortunately in the original the "figure" of the wood somewhat marred the appearance of the woman's face. This beautiful production was by a student in his fifth year, working in confinement, for obtaining the diploma, according to the rules of the school, which have been explained.

Other noteworthy pieces were "Figures in bas-relief, in walnut, after a plaster model by Fenchère," which had been rasped to such a point of finish that one could hardly recognise that it had been carved; A Support in walnut "Nuts" (see illustra-

Arts and Crafts.

tion), which was the pupil's own composition, and one of the most freely executed pieces of work in this section; Bas-relief figures "Clodion" (framed) in lime-wood, after a plaster model, for which the student obtained his diploma. It is curious that all the carvings were executed in walnut or lime-wood. Presumably, oak is not used, because it could not be finished to the degree of smoothness required.

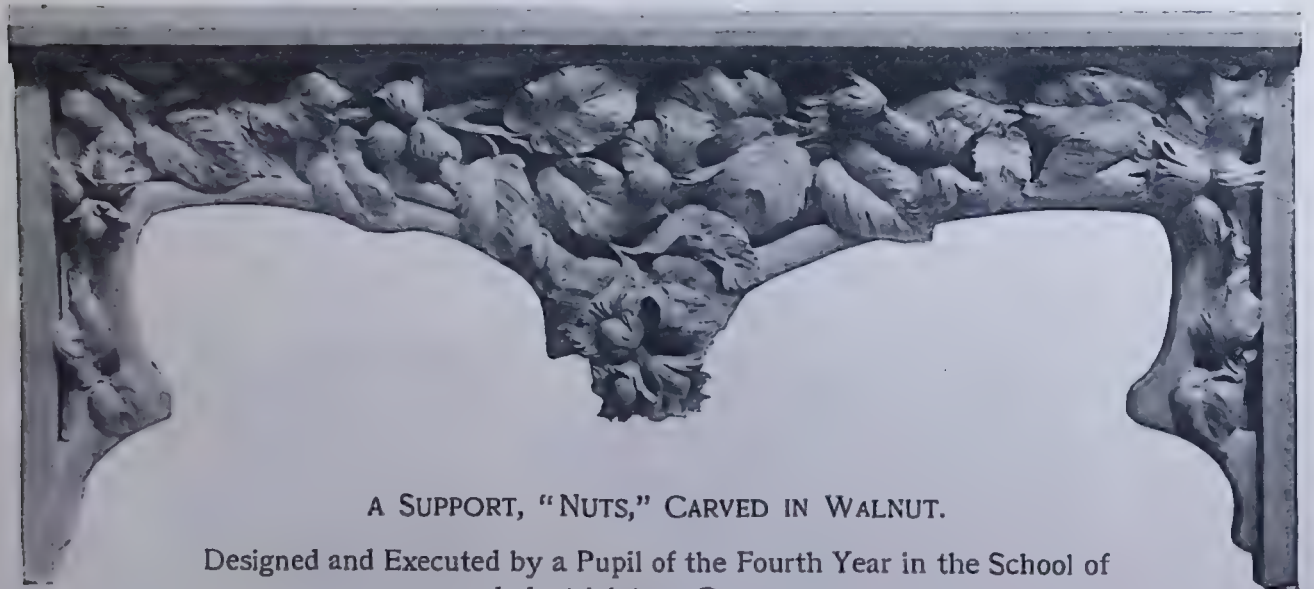
The carving is under the charge of Professor Jacques, who also takes the Sculpture class. The latter showed some very ambitious work. A Bust of an old man, one of a Medici, and an Antique Figure were brilliantly executed, all three being in marble from plaster models. There was also a very clever "Figure of a Woman," in Caen stone, after a cast from nature.

The examples of modelled ornament showed far more scope, and considerable originality in design.

A few words must be said about the two handsome screens which we illustrate. Both are painted on velvet, the design being lightly outlined and shaded in pyrogravure. The latter is used with much restraint, touches of the platinum point only being employed here and there, where it would help the colouring. The effect is most pleasing.

We have now made the round of the exhibition, which without doubt affords material for one of the best possible object-lessons on the subject of technical art training. Though (as has been pointed out in these remarks) fault may be found here and there, it may well be doubted that, all things considered, any similar school in Europe could show a collection of students' work up to the same high standard as a whole.

It must be borne in mind that this was not a selection from the best examples of several years,



A SUPPORT, "NUTS," CARVED IN WALNUT.

Designed and Executed by a Pupil of the Fourth Year in the School of Industrial Arts, Geneva.

Three Decorative Chimney-pieces, comprising architectural, figure, and freely ornamental subjects, were the pupils' own composition, bold in conception, and the details cleverly suggested. It is doubtful whether any of these three pieces could be actually carried out with success; but as specimens of modelling they certainly showed a wonderful mastery of the material, and an overflowing fund of ideas. The figure modelling showed equal facility. There was no sign here of amateurish work, every figure being modelled with freedom and consciousness of reserved force. One figure, especially, of a man from life, in high relief, could hardly be commended too highly.

The pieces of decorated pottery shown were not without interest technically; but in most cases they were rather poor in design and certainly not attractive. The few objects of ironwork were admirable in regard to execution, but here again in point of design there was nothing to commend.

but was simply the work submitted by pupils for promotion within the school, for the certificate of capacity, and for the diploma during 1904.

To return to the school. M. Béchérat-Gillard, the director, has fourteen professors under him, whose salaries range from £240 per annum. They are engaged in the school from two to four hours daily, and are provided with studios, where they are allowed to execute private commissions. It is held that such work keeps them "up to date" and in touch with the more imaginative phases of their art. The administration, with the same aim of stimulating the imagination, reacting to the advantage of the school, regularly sends some of the professors from time to time to see notable art exhibitions and collections.

Regular students must not be under fifteen years of age, and must either have been two years in the Professional School of Geneva, or show that they possess an equivalent to the art training they would

THE GENEVA SCHOOL
OF INDUSTRIAL ARTS

I.—SMALL CARYATID (CHILD) • CARVED IN
WALNUT • AFTER A PLASTER MODEL

II.—SMALL CONSOLE • CARVED IN WAL-
NUT • AFTER A PLASTER MODEL

THE EXAMPLE • IN EACH CASE • IS THE WORK
OF A PUPIL IN THE THIRD YEAR OF TRAINING



I.



II.



DETAIL OF THE
SCULPTURED
SCREEN

(with Velvet Panels in Pyrogravure and Painted) shown below. Executed by Pupils of the School of Industrial Arts, Geneva.

have received there. They enter for a four or five years' course, and must undertake to follow the line of study laid down for the particular trade or craft they intend to follow. External students are chiefly workmen who attend evening classes during the winter, and from these nothing is required but that they shall possess sufficient general knowledge to profit by the instruction they receive. The regular students form the important part of the school, and give the whole of their time to study. Students who lack the capacity considered necessary to ensure success are weeded out at the end of the first term.

We have already given particulars concerning most of the classes, but one or two have yet to be dealt with. The classes, both for decorative painting and for ceramic painting, are under the charge of Professor Mittey. In the former the students are required to make most of their drawings of historic ornament to a large scale, in order to get a proper idea of the original—a practice much to be commended. The technique of pottery from "throwing" the clay on the wheel to firing the decorated ware in the furnace is thoroughly taught.

The department for casting and moulding in plaster is under the care of Professor Mazzoni, and his assistant, Professor Ploujoux. Though it cannot boast of many pupils, it is of no little importance, as all the casts used in the Swiss art schools are made there, in addition to many which are sent abroad. Demonstrations are given in casting from leaves, flowers, and other natural objects as well as from the living figure. In connection with this department there is a large museum stocked with casts of all kinds.

A very useful adjunct to the school is a garden where Nature is allowed to have very much her

own way. Here the form and colour of plants and flowers and their growth at various stages may be thoroughly studied.



SCREEN BY FOURTH YEAR PUPILS OF THE
SCHOOL OF INDUSTRIAL ARTS, GENEVA.
At the recent Exhibition at Leeds.

Arts and Crafts.

THE CO-ORDINATED SCHEME FOR THE TEACHING OF DRAWING IN GENEVA.

To understand thoroughly the methods of Art teaching in Geneva it is necessary to take a glance at the system in force at the Infant, Primary, Secondary, and the Professional Schools, and, lastly, at the School of Fine Art. The teaching of Drawing is thoroughly co-ordinated, and from the Infant Schools to the School of Industrial Arts and the School of Fine Arts it follows a definite line.

with geometric exactness. Lead pencils and coloured crayons are used as the means of expression.

At the College, or Secondary School, the drawing taught is a direct continuation of that of the Primary Schools, and some excellent work is done in descriptive geometry, perspective and classic ornament. A certain amount of attention is given to the drawing of ornament from casts, shaded with pencil, crayon, or stump. The applied or technical side still dominates the character of the



SCREEN: DECORATIVE PAINTING ON VELVET, WITH PYROGRAVURE AND EMBROIDERY.

Designed and Executed by a Pupil in the Fourth Year
of Training at the School of Industrial Arts, Geneva.

In the Infant Schools the drawing lessons are given in an interesting manner. As far as possible all lessons are illustrated by the actual plant or whatever object it is that is depicted, and the teachers carefully explain the main features in each case. The drawings, however, are made on a small scale, and are confined largely to working out geometric designs.

In the Primary Schools, geometry and the drawing of geometrical figures receive still more attention, and even the freehand drawing is planned

work, and even the drawing of ornament is subject to this influence.

The Boys' Professional School is established for the special education of those intended for manual trades, and, although general subjects receive attention, the curriculum consists mainly of drawing, manual training, and applied science. Pupils cannot enter this school before the age of thirteen, and the course of study, extending over two years, is specially adapted to the needs of those who intend to go to the School of Industrial Arts, the

School of Watchmaking, or directly into manual trades. The drawing course includes instruction in geometry and perspective, in the outlines and shapes of leaves and flowers, composition of units, sketching and measuring doors, windows, gates, porches, &c., and in drawing and designing for pottery. Cardboard and wooden models of ancient and modern buildings of architectural merit are made by the pupils, and vase forms are reproduced. These latter are decorated with simple designs, both original and copied, and this provides good practice in overcoming the difficulties of decorating circular and cylindrical shapes. The School is well equipped with all the necessary appliances for the teaching of woodwork and ironwork. Chairs, stools, settees, music cabinets and similar useful objects are made by the pupils, of whom there are 400. Nine hours weekly are devoted to drawing of various kinds. In the manual training work it seems that more attention is paid to the ultimate utility of the finished product than to the educational value of the process of making it. Where in England two or three tools would be used in the making of a hand-finished model, in Geneva the lathe and other mechanical devices are largely utilised in the construction of screws, pillars for balustrades, skittles, and so forth.

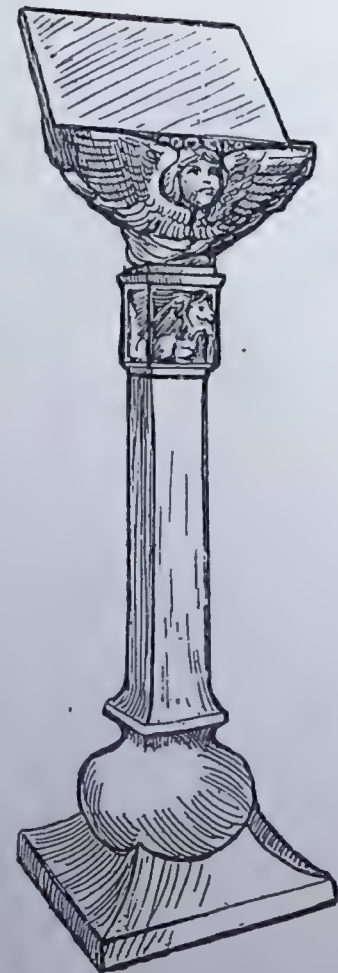
The School of Fine Arts is a large building of five stories; the rooms are spacious and have every convenience in the way of furniture and apparatus. There is a fine library which includes the best art literature. The school has a staff of seventeen professors, and the instruction in pure art is very good, design being systematically taught throughout.

(To be concluded.)



A CARVED LECTERN.

THE handsomely carved lectern, by Mr. Cecil Fabian, which he kindly allows us to illustrate, is in Chedington Church, Crewkerne, Dorset. It is in oak and stands 5 ft. 10 in. from the floor. The vine introduced is emblematic of the Saviour; under the desk the signs of the Four Apostles are represented. In addition to the carved detail of the back, we show the general appearance of the stand from the front. Mr. Fabian is now carving two angels for the same church.



LECTERN: DESIGNED AND
CARVED BY CECIL FABIAN

(See page 39.)

HALL SEAT: DESIGNED AND CARVED
UNDER THE DIRECTION OF
HENRY L. FRY.

(The Details, working size, will be given from month to month until completed. See the Supplement Sheets.)

DETAILS OF
LECTERN DE-
SIGNED AND
CARVED BY
CECIL FABIAN



IN CHEDINGTON
CHURCH · CREW-
KERNE · DORSET

(See page 38)



REPOUSSÉ PANEL
DESIGNED AND
EXECUTED BY
T. G. GAWTHORP

Repoussé Metal Work.

A DEMONSTRATION BY T. G. GAWTHORP.

II. — THE PITCH BLOCK. — TRANSFERRING THE DESIGN.

(For the full-sized Design for a Hot-water Jug, see the Magazine last month.)

“OUR copper is now ready—properly flattened, annealed, and scoured,” said Mr. Gawthorp, “and our first step will be to attach it to a temporary backing of some plastic material, which, while firm enough to hold the metal in position while we work on it, will be elastic enough not to resist the hammering to which it will be subjected. It has been found that nothing fills these conditions so well as a compound of soft pitch, resin, tallow, and powdered bath brick, about the consistency of shoemaker’s wax. Mounted on a piece of hard wood as you see it here, we call this the pitch block.

“Yes, you can buy this cement already prepared, either in lumps ready for melting or made up ready into pitch blocks; or you may prepare it yourself. The recipe is simple enough—7 lbs. of soft pitch, 4 of black resin, $\frac{1}{4}$ lb. of tallow, and 6 of bath brick. You can make the composition softer or harder by adding more or less of the tallow. Another recipe is: pitch, $3\frac{1}{2}$ lbs.; resin, 2 lbs.; white sand heated and then to be stirred in, 9 lbs.; tallow, $\frac{1}{4}$ lb. These ingredients are melted together in a pitch kettle or

cement flowing over. The cement is cooled now, so we can cut the string and take off the paper—so.

“We now have our pitch block ready to work on. You see it is about 11 inches by 9 inches,



REPOUSSÉ METAL WORK.

Fig. 1.—Showing the Tracing, or Outlining, in progress.

which is quite large enough for a beginner to handle. ‘How much cement did it take?’



REPOUSSÉ METAL WORK.

Fig. 2.—The Design Traced on the Metal.

iron saucepan over a slow fire, and poured out to a depth of about $\frac{3}{4}$ in. upon a block of hard wood or flat stone about 2 in. thick. The piece of brown paper you see tied round the block here was put there to form an edging which would prevent the

you ask. About 4 lbs. When a large piece of work has to be done, it is best to plan to work it in small portions, the metal being shifted on the block till the whole is completed. When we begin work, we shall place the pitch block

Arts and Crafts.

upon this cushion, which is about three-quarters filled with sifted river sand. You see it is made of canvas, and is about $1\frac{1}{2}$ in. thick. The cushion is not only convenient to work upon, but deadens the sound of the hammering."

The writer remarked that he had seen an iron bowl filled with pitch used by some repoussé



Fig. 3.—Spirit Blowpipe.

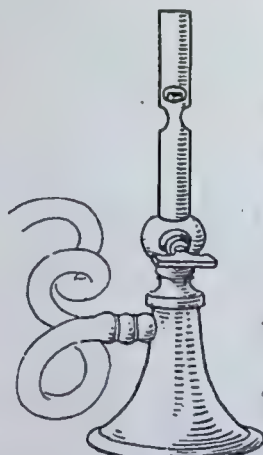


Fig. 4.—A Bunsen Air Burner.

workers to rest the object on while hammering, and asked if the pitch block was always a right substitute for this.

"Not always," was the reply. "But the pitch block is best for the beginner. The use of the iron bowl will come later. It is used generally for kinds of work which require much turning about and tilting. When the bowl is used, it is rested upon a sand-bag like this, or else it is set in a ring of leather of somewhat less diameter than the bowl, and about an inch and a half high. Sometimes you may see a belt of twisted straw used, for a stand, instead of the leather ring.

"Now we will get to work, the first thing being to attach the metal to the cement block. This is easily done with a blowpipe. If you have gas handy, you can use the Bunsen air burner (Fig. 4). In the workshop here, I find Garratt's spirit blow-lamp most convenient (Fig. 3). You see it has been filled with cotton waste soaked in methylated spirits. Now I light it—so."

Putting the nipple to his lips, he gradually warmed the surface of the cement by blowing the



Fig. 5.—Tracing Tools used in Lesson I.

flame upon it, carefully avoiding burning it. The surface soon softened and became quite level. The copper plate was then heated (the cement being also warm), and pressed firmly down on the cement, the operator's fingers being protected by

a cloth from the heat of the metal. - Soon every part of the metal was in close contact with the cement.

The metal and cement having been allowed to cool, the design was transferred in the ordinary way; the black side of a piece of carbon paper having been placed on the metal, over this the design was laid face upwards, and with a dull pointed stylus the lines of the pattern were gone over with a firm hand. The paper being removed, the pattern appeared in black on the metal, and was then scratched in with an etching point to secure the lines in case of accident. Then the transfer marks were removed by a few rubs of a rag moistened with turpentine.

"If you are sure of your drawing, you can sketch your design directly upon the metal," said Mr. Gawthorp. "Rub a little turpentine over the



REPOUSSÉ METAL WORK.

Fig. 6.—Using the Mallet to flatten the Plate, after removing it from the cement when the Tracing is completed.

surface, and the pencil will run quite easily. If you want to use ink, you will have to scour the surface with a little fine sand to remove any trace of grease or finger marks.

"Some craftsmen dispense with transferring and pointing the design in the manner we have followed; they attach the drawing at the corners to the metal with a little beeswax, and, following the outlines with a sharp point, and tapping gently with a hammer, make dots close enough together to indicate the design."

III.—TRACING, OR OUTLINING, THE DESIGN.

"WHICHEVER method we may have adopted for marking out our design, we must now proceed to indent the outlines by tracing them completely upon the metal," said Mr. Gawthorp, seating himself in front of the pitch block, and selecting a suitable tool—a No. 18 straight tracer—for his purpose (Fig. 1). "It is important to note well the right

Arts and Crafts.

position of hands and tools," he continued, placing the point of the tracer (which rested against the



REPOUSSÉ METAL WORK.

Fig. 7.—Raising in progress.

second finger) on the outline of the left top corner of the work, and slightly tilting the tool backward over the other fingers, so that the front point was

To do this, we strike the tool fairly on the top with the hammer, and forcibly enough to indent the metal. Not too fast—with about the same intervals as in the ticking of a clock. If the tool is held properly, and the blows are given from the centre of its face, the tracer will move forward towards the right, cutting a line as it goes. This looks easier than it is to the beginner, who is apt to give feeble and unequal taps, first on one side of the tool and then on the other, and sometimes hitting his fingers. But the requisite facility soon comes with a little practice.

"Start always from the top, tracing all the lines in the pattern that run from the left top corner to the right lower corner, and all the curves that have their concave side towards you. We then turn the block round, so as to bring a fresh series of lines and curves into the position occupied by those just done. On these curves of small diameter you see I have to tilt the tool more on to its cutting point, and to strike more rapidly than when tracing larger curves, but without allowing the tool to travel any faster. Indeed, it should rather be held back than otherwise."

When the tracing was finished, the appearance of the surface of the copper was as shown in Fig. 2. The next step was to give relief to the pattern, and for this purpose it was first necessary to remove the metal from the cement block. A broad, flat chisel was driven between the metal and the cement until they were forced apart. The latter proving somewhat too tenacious, the metal was heated by means of the blowpipe, and while hot was removed with a pair of pliers.

The next step was to flatten out the cement on

REPOUSSÉ METAL WORK.

Fig. 8.—Appearance of the Plate with the Design raised from the Back.



just lifted off the copper. "We must produce a steady line; not one made up of jumps and starts.

the block, with the aid of the blowpipe and spatula. While this was cooling, the assistant

cleaned off all the cement adhering to the copper, by saturating it with paraffin oil and rubbing with cotton waste, warming the plate occasionally when some of the cement would refuse to come away.

IV.—RAISING.

THE cement block now being quite flat, and the metal also—for a tendency of the latter to “buckle,” which was evident during the process of tracing, had disappeared under the gentle flattening with the mallet—both cement block and metal were slightly warmed again. Again they were brought into close contact, only this time the outlined side was underneath, pressing on the cement all over until every part was attached in the same manner as when it was being prepared for tracing. The work now undertaken was to raise, from the back, those parts of the design required to be in relief. This Mr. Gawthorp proceeded to do by hammering them into the cement, using for the purpose the largest raising tools available.

“I cannot say, at this stage, ‘use this tool’ or ‘that’; we must use the tools that we feel the work demands,” he remarked. “Numbers 35 and 37 will be very useful; but for raising the centre of this bud I shall require No. 7, which is considerably larger. I begin, you see, at the points which are to be in greatest relief and work outward towards the edges, holding each tool much in the same manner as when tracing, but more perpendicularly, and slipping it slowly along by means of the second finger, without lifting the tool off the metal.

“It is no good attempting to do this sinking all at once; it, of course, will be relief when we turn the plate right side up. It is best to proceed by easy stages. You see I am giving a slight depth all over the pattern first. I shall go over it again, and, if necessary, still again in certain places, deepening where required. We must proceed with deliberation, trying to foresee the effect the hollows will produce when viewed as raised lumps on the front side. In this way we shall avoid making any serious mistakes, which it would be difficult afterwards to correct. A good deal of practice is necessary before one can sink a given space, even a simple hollow, smoothly and entirely without bruises. We need not attempt to get in every detail at this stage. By and by we shall have to turn the work over again, and work it up from the front; then we shall put in all missing details. I am arriving now at a generally correct shaping in mass. All the same, pray don’t gather from what I say, that a beginner may put off until the final stage work that should have been done before. On the contrary, it should be understood distinctly that an inexperienced hand can do very little on the front side to raise any parts that have been allowed to remain below their proper level. Therefore we must be careful to examine our work in detail before we leave this stage of it, in order that such portions may be put in before the plate is

removed from the block previous to turning it over. Otherwise, the plate will have to be attached again.

(To be continued.)

DECORATIVE PAINTING IN WAX.

SOME of the very old processes for mural decoration might well be re-introduced into use to-day. Such is the ancient manner of painting in wax; the colours in powders, being mixed with melted wax and a little resin, and applied to the plastered wall or to wooden panels in flat tints, with a hot iron spatula. A tone laid, the outline was incised in it with the sharp end of the tool; and the part of the layer of colour lying outside of the outline was scraped off with the flat end which had been used to spread it. Such work participates in the nature of sculpture. If the colours be laid upon coloured plaster it has all the effect of sgraffito work, while it is much easier of execution. Interior details, such as the features in a full view of the face, are of course drawn in incised lines, and the colour of the ground showing through is of much importance. The earliest specimens of Greek wall painting are in this manner; and the essential elements of the process, incisions in and scraping off of a uniform layer of colour, are also those of the earliest ceramic paintings. We may add that the process of wood engraving is also very much the same, and that decorative wood-cuts of the old school, enlarged by solar printings, will furnish patterns every way suitable to whoever may wish to practise this restored art.

Another means of painting in wax which permits of the use of the brush, and consequently of modelling, is to make a mixture of gum-water and lime-water, in which, owing to the latter ingredient, the wax may be dissolved; then adding the colour, and painting as with gouache (opaque water-colours). To make the colour adhere firmly to the panel, stone, or plaster on which it is applied, the latter is heated until the painting shows some signs of melting. Works so done before the Christian era have been recovered in large numbers and in a perfect state of preservation, there being no sign whatever of any alteration of the colours.

R. JERVIS.

THE black patina often found on Japanese iron work, and which preserves the metal and makes an admirable background for silver and gold inlay, is gained by simply heating the metal over a green pine-wood fire, the steam and tarry smoke from which produces a coating of black magnetic oxide. The rich red patina on copper, often seen in fine art work, is simply the suboxide of the metal. A solution of antimonious chloride in hydrochloric acid will give a puce hue to bronze and copper. Platinic chloride will give a steel grey, and alkaline sulphides various shades of brown.

A Lesson in Light Jewellery.

By W. H. MEGGS, of the Camberwell School of Art.

I.—SOLDERING AND SETTING.

ACTING upon the invitation of the Editor, I will describe how I made the simple pendant and chain illustrated herewith. The processes, I need hardly say, are only the usual ones employed for such light articles of jewellery. Let us consider them under three divisions: First, soldering and setting; second, chain making and the making of the catch; third, the executing and finishing of the pendant.

A few preliminary words as to the design and choice of stones may not be out of place.

Points and projections are things to be avoided in the pendant, which should not be too large or sprawling. No pendants should hang beyond the semi-circle; otherwise, when worn they would hang awkwardly over the shoulder. Try to make the back interesting as well as the front. Let the interest tend towards the centre, and keep the most beautiful jewel for this position. I have learned from experience that stones cut "en cabochon," *i.e.*, rounded, are the best for use. I executed my pendant and chain in gold, pearls, and opals. Don't always reject those stones which are not quite regular in shape; balance, without symmetry, may add to, rather than detract from, the charm of the stone. The stones discarded by the jeweller are very often worth the careful consideration of the artist. For instance, what could be more charming than the matrix running through turquoise, which some consider a flaw? To be set satisfactorily, a stone should have a fairly level base and be well bevelled. This will enable the setting to be well rubbed over, and consequently will hold the stone tight. The chain, likewise, should be smooth on the edge—projections and roughness must be avoided. Let me, in passing, enter a protest against the craftsman using shop-made chains. By far the most satisfactory way to secure a good effect, is to coil up the links yourself. Now to return to the processes.

SOLDERING.—Soldering can be done with the foot-bellows and hand blowpipe, with the gas flame and mouth blowpipe, or with a spirit lamp. The last mentioned, however, is only suitable for small work, and great care is needed to avoid smoking the work. I would recommend the use of smokeless methylated spirit. I find that enough heat can be obtained from these lamps for soldering all small jewellery work. The soldering required in the pendant and chain here shown, was done entirely by the use of the flame from one of these lamps. A knowledge of this process is required to execute several parts. We will take two of the simplest: First, the soldering together of the two ends of the upright strip of metal used for a close

setting; secondly, a detail from the chain, such as a link of circular wire. We will suppose that silver is the metal to be used.

First, you will require some silver solder. Any small scrap silver you may have by you may be used to make this. Put two parts of silver cuttings and one part of fine brass into a fire-clay crucible adding a small quantity of borax. Direct the flame



A LESSON IN LIGHT JEWELLERY.

By W. H. Meggs, of the Camberwell School of Art.

A simple Pendant and Chain, made
before the Class.

from the gas blowpipe on the crucible, gradually increasing the strength of flame till the metal is fused. Then pour the fluid metal into an ingot mould. When cold, you can draw it through the metal mills to the thickness you require. If for small jewellery work, draw down to about five metal gauge. On a small slate grind a little borax with clean water. Take a strip of the silver solder

Arts and Crafts.

and cut a few very narrow lengths ; then, by cross cuts, snip off a quantity of small portions.

You must be quite certain that all of your materials are quite clean. The pieces of metal to be joined are now painted along the join, by means of a brush,

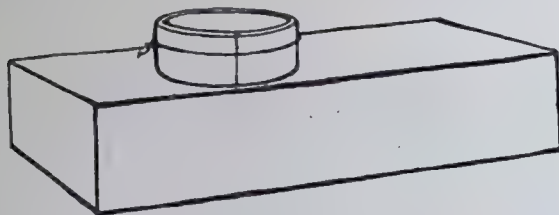


Fig. 1.

with some of the borax solution ; the pieces must then be tied together with binding wire in their proper positions. Do not bring the edges too closely together, for it is important that the solder, when fused, shall enter the joint, and not run along the angle.

Next moisten the joint with some of the borax solution, and place (by means of a brush) a few pieces of the silver solder along the joint. Now rest it on a charcoal block (Fig. 1). With the mouth blowpipe warm the metal with the flame, to evaporate the water used in making the borax solution. When this is done, direct a stronger flame over the whole surface. Great care must be taken, however, that only round the join must the metal

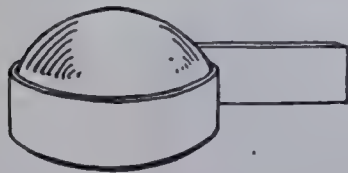


Fig. 2.



Fig. 3.

get red hot. At this heat the solder will at once run and flush all along the joint.

To clean the metal a pickle must be made, composed of one part hydrochloric acid and ten parts water. Pass the metal through this mixture ; if not strong enough, add more acid. With the aid of a small flat file the surface round the join can be made quite smooth and even. Very much the same method may be followed in soldering together the joins of a circular link, care being first taken to see that the link, be it a circle or oval, is true in shape.

SETTINGS.—These may be either closed or open. The closed may be likened to a box, the top edge

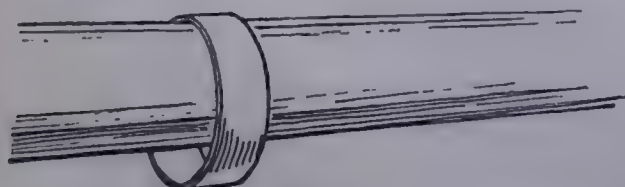


Fig. 4.

of which will be rubbed over the stone. The open setting may be a simple rim—bottomless ; or the top may be filed into a circlet of claws. If desired, the two may be combined.

To make a closed setting, take a strip of silver, about six metal gauge, slightly wider than required (the superfluous metal will be required for levelling and rubbing over) ; bend this round the stone (Fig. 2). When the band fits tightly to the edge of the stone, clip off the metal not required ; fit the two ends neatly and closely together, bind round with binding wire, and solder together as previously described. When cool, it can be made perfectly true by tapping it gently with a smooth hammer on a mandrel (Fig. 4). The bottom edge must now be filed quite true. The ring of metal thus made must be soldered to a piece of silver about eight metal gauge. See that the surface is quite clean and level. Now tie the setting down with binding wire (Fig. 5) ; paint the joint with the

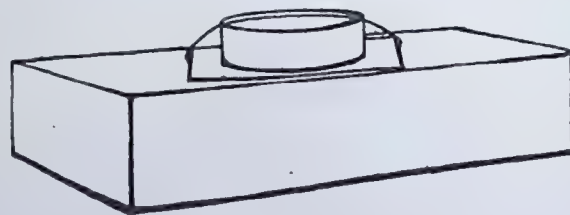


Fig. 5.

borax solution ; place all round, at intervals, small pieces of solder, and proceed to solder together as previously described. File off the superfluous metal at the base, and the setting will be ready to receive the stone. This is the simplest form of setting. All the gold settings in our pendant and chain were made by this method.

To make open settings, thicker metal must be used. Make the band a trifle smaller than the stone you wish to set ; solder the joins together as before. A sharp graving tool must now be taken and the metal cut away from the inside of the top so as to form a ledge (Fig. 3). A convenient depth for this ledge is about one-eighth of an inch. The stone



Fig. 6.



Fig. 7.

must lie on the ledge. With a small file the setting can now be formed into claws, foliage, and so forth, but enough metal must always be left at the top to burnish over the stone. Suggestions for open settings are given in Figs. 6 and 7.

W. H. MEGGS.

(To be continued.)

Just as all the good stories have been told, so all the good patterns have been designed as regards their essential lines, and the reader has no excuse if he be not familiar with them. But there is no really fine design that may not be varied to infinity by reference to nature, and adapted to no end of special purposes.

Applied Art at the Paris Salons.

FIRST NOTICE.

USUALLY among the attractions of both of the Paris salons, the objects of applied art shown take a conspicuous place. It is certainly so this year. So rich and numerous are the exhibits of jewellery, silverware, carved furniture, leather work, embroidery, lace, and pyrogravure, both at the Grand Palais des Champs-Élysées (the "old" Salon) and at the Grand Palais in the Avenue d'Antin (the "new" Salon), that one may easily spend a whole day in either of these vast treasure houses, and, without even glancing at the hundreds of objects in painting and sculpture, be well rewarded. In the presence of such bewildering wealth of material, it is no easy matter to make the most suitable selection for a magazine covering so wide a field as ARTS & CRAFTS, especially in view of the fact that the artists whose work we have asked permission to reproduce have—from those with the highest reputations to the latest "arrivés"—put everything, without reserve, at the disposal of our photographers when they have not themselves sent us photographs of their work. Some, like Mr. René Leverd, have been so kind as to make beautiful drawings for our particular use. Great artists like Taxile Doat, of the Sèvres factory, especially famous for his pâte-sur-pâte work; Jean Paul Aubé, hardly less celebrated as an artist in jewellery than for his exquisite ceramic sculpture; Fernand Thesmar, the great authority on enamel, are among those who have responded cordially to our invitation to acquaint our readers with their latest work, and with this view some are preparing for us special contributions.

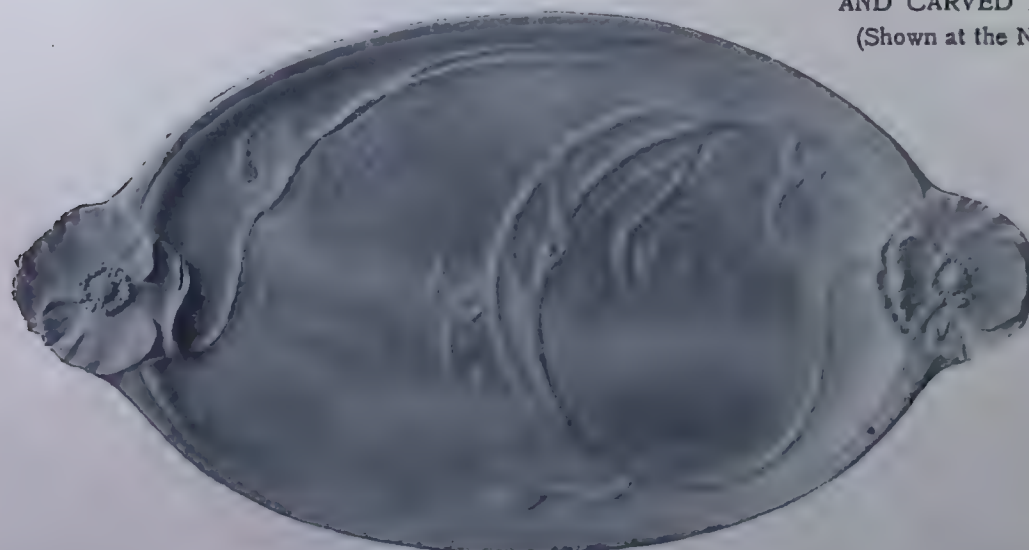
To be in time for publication in the present issue of the magazine, our first illustrations must be provided from the material available at the moment, without particular regard to sequence or arrangement, and this enables us to show at once Mr. René Leverd's sideboard decorations, to which we

slightly engraved; the fruit is oxydised in its natural tints, warm and golden; the foliage is shaded to harmonise with the deep green of the glass panels.

Among many beautiful objects of lace and embroidery one cannot fail to admire the work of the



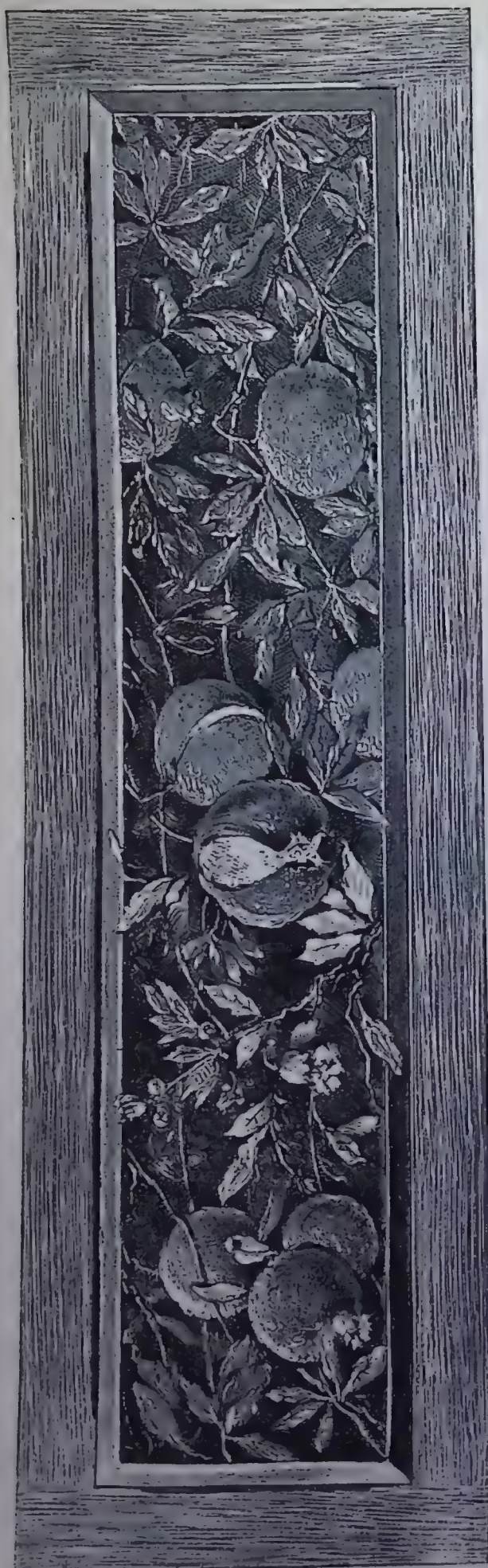
SMALL CLOCK (OPEN AT THE SIDES), DESIGNED AND CARVED BY FÉLICIEN RAGUEL.
(Shown at the New Salon, Paris, 1905.)



TRAY,
DESIGNED AND CARVED
BY HENRI HAMM,
NEUILLY-SUR-SEINE,
PARIS.

have already referred to. The description below the drawings is so full that there is little to add. The polished portion of the copper shown in the upper part of the decoration (page 49) is left plain, or only

Misses Blanche and Henriette Morisset at the "new" Salon, the lace especially for its artistic design, and the embroidery for its dainty colouring. Some examples of these will be given in our



BOTTOM PANEL (TINTED LEATHER, IN PYROGRAVURE) OF THE SIDBOARD BY RENÉ LEVERD, SHOWN AT THE PARIS SALON.
(See also the opposite page.)

next issue. In the meanwhile, we reproduce a charming binding which these young ladies showed at the Salon last year. The original is about 8 in. high. The light yellow silk foundation is covered solidly with embroidery, except where indicated to the contrary in our illustration; *i.e.*, on the side and back panels, and the embroidered border of pale old blue, through which the yellow of the silk foundation appears, in the latter case serving for the local colour of the flowers. The beetle is realistically represented in metallic green silk and gold thread.

In wood sculpture, the tendency of the best artists at both Salons is towards simplicity, carried almost to the verge of severity in the exquisite curve of line which is the chief characteristic of some of the exhibits, indeed in some cases constituting the sole motive of the decoration.

Particularly notable in this respect are the gracefully designed and delicately sculptured examples of Henri Hamm. This artist, although unknown by name to the English public, is the author of some elegant models in the round with which, indirectly, many of us are more or less familiar; for they are acquired by one of the most noted and enterprising of our manufacturing firms, who, by the way, in some cases have ingeniously made them serve for purposes different from those for which they were originally designed; one little covered bowl, for instance—hardly bigger than a lady's powder-box—has done duty as the model for a complete tête-à-tête tea service in silver. We are charmed by the talent of Mr. Hamm. Several of his designs will soon appear in our pages, including some graceful ideas for horn jewellery, a specialty in which he has shown pleasing originality.

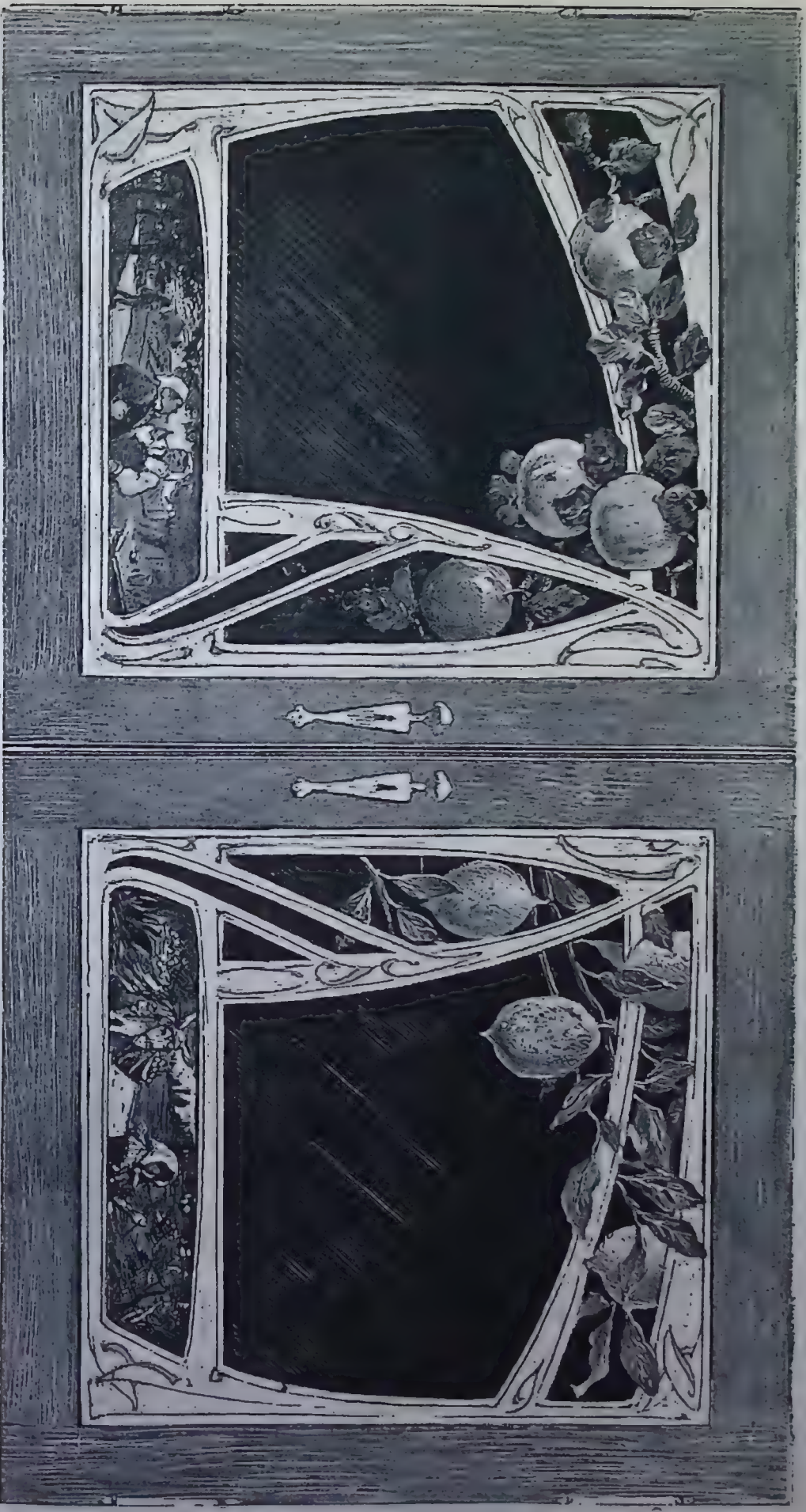
Of another genre, but no less admirable, is the wood sculpture of Félicien Raguel. This fine craftsman is a cabinet-maker in an odd, out-of-the-way quarter of Paris, and it is in the embellishment of his own productions only that he employs his exquisite carving, using it with great taste and notable moderation. We shall find an early opportunity to illustrate some of his furniture, from which it will be seen that, while in the structural portions of his work he follows the best traditions of the old masters in his craft, in point of fitness of design, grace of line, and beauty of finish he has but little to learn.

In the charming clock which he shows at the "new" Salon, Mr. Raguel has allowed himself more freedom than usual in his carving. The structural soundness of his work, to which we have alluded, is manifest even in this bijou-like object. How firmly it stands; it would be almost impossible to overturn it by accident. On the other hand, the firmness of the base gives no feeling of clumsiness; the sides are open, and, with the swinging pendulum in view, there is a pleasant suggestion of space. We may add that there is a little delicate carving at the sides, and, with the work of such a craftsman it is almost unnecessary to say, from every point of view the clock shows perfection of finish.

M. M.

(To be continued.)

SHOWN AT THE PARIS SALON • 1905



SIDEBOARD DECORATION IN PIERCED,
REPOUSSÉ AND OXYDIZED COPPER WITH
PANELS OF TINTED LEATHER IN PYRO-
GRAVURE • BY RENÉ LEVERD

EXHIBITIONS.

JEWELLERY AND SILVER WORK.

In addition to the remarkable exhibition of jewellery by Mr. Lalique at Agnew's Gallery in Bond Street, and by Mr. Gaillard, at the New Gallery, both noticed elsewhere in the Magazine, there is a very interesting show of silver work and jewellery by Mr. and Mrs. W. S. Hadaway at the Bruton Galleries, 13, Bruton Street, Bond Street. Mr. Hadaway is an American who works on bold and often quite original lines. Among many pieces, excellent in design, for the dinner table and the toilet, we liked particularly a set of finger bowls, set with enamels, for use after fish, and some spoons of unusual form. A finely conceived mirror, distinctly decorative, although somewhat too cut-up in design, shows novel and attractive champlevé enamel treatment. Mrs. Hadaway's jewellery is charming, and, for the most part, as free from the tameness of conventionality as the larger work of her husband.

Mrs. Engelbach, who has a small exhibition of enamels at the Dickenson Gallery, 114, New Bond Street, shows originality and uncommon technical skill in some of her designs. Her jewellery, above all, is commendable as being essentially wearable.

KENT COUNTY COUNCIL CRAFTS EXHIBITION.

AN interesting exhibition of wood-carving, woodwork, and basket work was held at the Drill Hall, Faversham, on May 3, of the various technical classes under the Kent County Council. The wood-carving was judged by Miss Eleanor Rowe, in place of Miss M. E. Reeks, Manager of the School of Art Wood-carving, South Kensington, who was unable to attend, and the woodwork, including carpentry and joinery, by Mr. Sutherland Robertson, Instructor of the Central Technical Institute, South Kensington. The annual scholarship for a two years' training at the School of Art Wood-carving was won by Sidney Yezard, of the Sturry Class, who also obtained the second prize for the best piece of carving done by a carpenter (illustrated on page 32). Albert Fred. Swinn, of the Hythe Class, ran him close for the scholarship. Harry Wood, of Harrietham, won the first prize for the best piece of carving done by a carpenter, with a walnut pilaster, broad and simple in treatment and of a style preferable to the very fine Renaissance carving shown on the oak chimney-piece awarded a special prize for technique. In the same class, Willesborough, the local prize was awarded for a good German Gothic door. Chislehurst received the highest award for two Renaissance panels, as well as for the best work executed in the first year. Much of the latter was very remarkable, considering that there is only a two-hour lesson once a fortnight. The woodwork was much above the average. Miss Selina Randolph, the organising secretary, is to be congratulated on the results of her efforts.

A Wood-carving Exhibition of considerable interest was held during the middle of May at the studios, in The Pheasantry (152, King's-road, Chelsea), by Miss Evelyn Chambers, Miss Ethel M. Blackburn, and Miss Constance M. Idle. Excellent work was shown, and the fact that it had a ready sale was no doubt largely due to the usefulness of the objects displayed, including a very handsome secretary of Renaissance design, a "Hamlet" stool with Celtic strap work, mirrors, book-rests, arm-chairs, and spinning-stools, butlers' trays, "dumb-waiters," and jewel boxes—pretty nearly everything useful, in fact, that could be carved in wood. The studio is under the special patronage of the Bishop of London, and his Lordship was among the earliest of the visitors.

An innovation in wall-paper design is in the direction of simplicity, and therefore to be welcomed. The newest papers seen at the show-rooms of Messrs. Charles Knowles & Co., who largely influence the trade, dispense not only with frieze and dado altogether, but limit the field itself to the very minimum of pattern. The picture moulding is also omitted, the decoration consisting of simple garlands of flowers or ribbon proceeding directly from the cornice and breaking at regular intervals over the space usually occupied by the picture rail. To break up too large areas of bare wall space, panels corresponding in design with the garlands used under the cornice are employed.

THE SOCIETY OF ART MASTERS.

IMPORTANT CONFERENCE WITH THE SECRETARY OF THE BOARD OF EDUCATION, IN WHICH MANY GRIEVANCES ARE VENTILATED.

THE report is printed of the "friendly and informal interview" between Mr. Robert L. Morant, secretary to the Board of Education, and the deputation from the Council of the Society of Art Masters, who waited on him at Whitehall to place before him the views of the Society with respect to various grievances connected with Art Education. Mr. Morant was accompanied by Mr. S. J. Cartledge, H.M. Chief Inspector of Schools of Art, and the deputation consisted of Mr. Frederick Marriott (acting chairman of the Society), Mr. Charles Stephenson (ex-chairman), Miss F. Edith Giles (treasurer), and Messrs. J. A. Pearce, Walter Wallis, Richard Lunn, and Francis Ford (secretary).

The Secretary read a statement of the views of the Council, urging the wisdom of constituting "so vast and so important a branch of national education as Art Instruction as a distinct and separate section of administration" and "placed under the charge of an official equipped for the work by practical acquaintance with Art teaching, and with the requirements and difficulties of the schools who should be responsible to the Board of Education." It was represented that Art teaching does not, and has not for years past, received fair or sympathetic treatment.

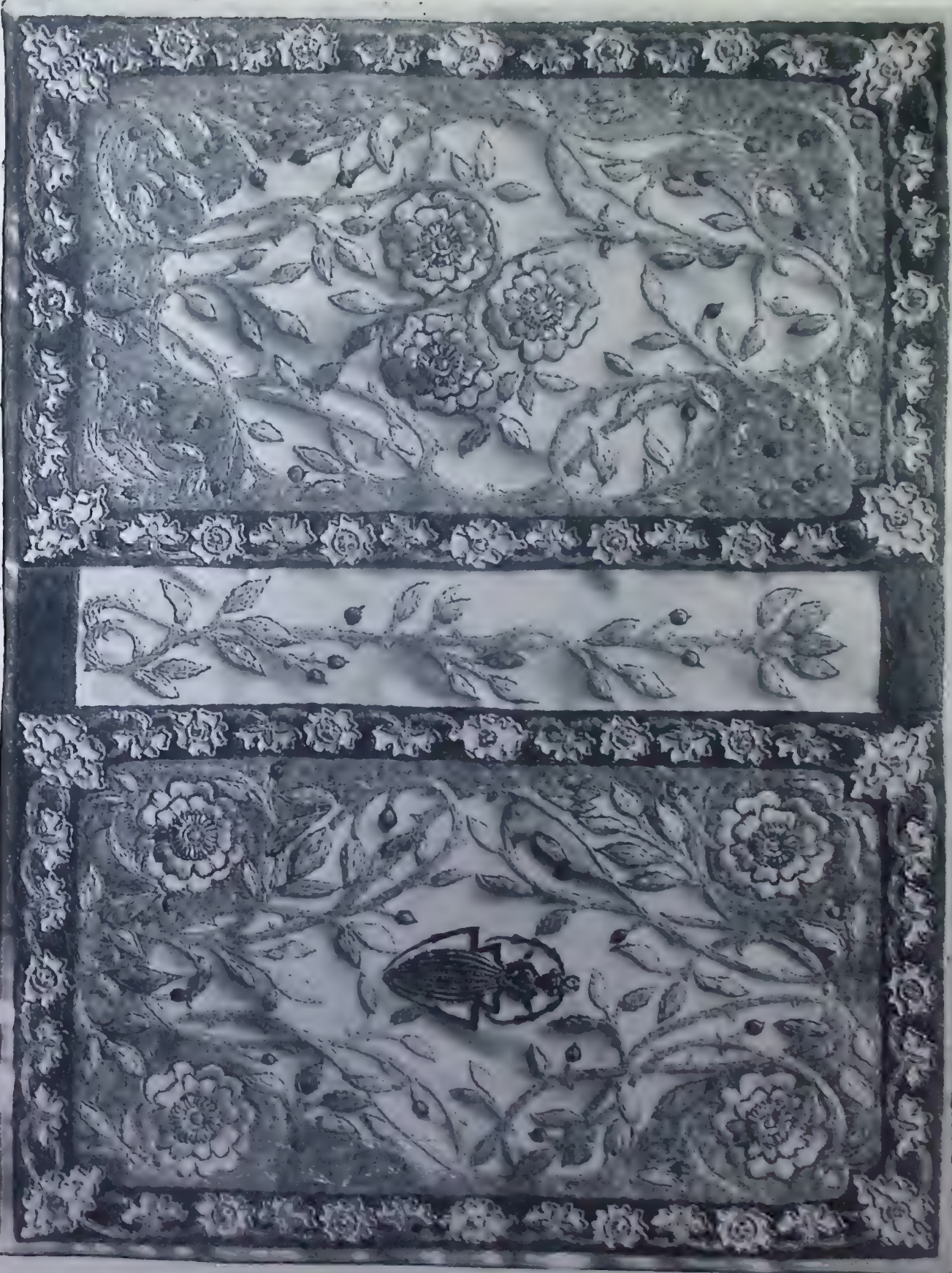
Taking first the question of Inspection, it was pointed out that previous to 1903 no Science Inspector was permitted to inspect Art Schools, but "of late there had been an increasing tendency to encroachment in this direction," and it was urged that "no Inspector should be permitted to inspect or report on any form of Art instruction unless specially qualified. It would be unnecessary to dwell upon this, were it not that masters run the risk of losing their reputation, and possibly their livelihood, because of the censure of Inspectors who are not qualified to report on their work, aims, and methods."

With respect to Art Classes, it was pointed out that "these were formerly carried out as separate institutions, but of late, through the action of Science Inspectors, and in a measure because of changes effected by the local authorities, a multiplicity of subjects has been grafted on to them, and they are hindered in their development because Art instruction, comprising a great variety of subjects, is treated as one subject; and, being thus reduced to the level of less important matters, it receives grants which are quite incommensurate with the value of the work done, as compared with that of other educational work, and this disadvantage again is contributed to by the inspection and report of gentlemen who are not qualified to judge of the Art work. Moreover, where old-established Art Classes, taught by qualified Art teachers, are grouped with the other classes of an evening school, pecuniary considerations, arising from the number of subjects taught and consequently of teachers, naturally lead to the employment of a cheap Art teacher with low qualifications, and thus Art instruction suffers at its very beginning. The same thing, owing in some cases to the recommendation of Science Inspectors, is taking place in secondary schools, where, in order to confine the teaching to the ordinary staff, visiting Art Masters with high qualifications are superseded by teachers of inferior qualifications, to the manifest disadvantage of the scholars."

With respect to grants, strange inconsistencies were pointed out to the disadvantage of Art Teaching. Although the Art classes in schools under attendance grant regulations must be open for 36 weeks in the year, the Science classes need only be open for 28 weeks; and, whereas the maximum number of attendances on which the higher efficiency rate may be claimed in Art is only 60, in Science it is 120. And further, this preferential treatment of Science is shown by the fact that the maximum efficiency rate for Art is only 15s., whilst for Science it is 25s.

Other matters to which attention was called were the desirability of extending the age limit for appointment to the Inspectorate; the encouragement of separate and independent control of the several sections of a school in which both Art and Science are taught; the continued absence of any provision for placing Art Masters on the register of teachers, although they are certified by the State as qualified not only to teach Art, but to take charge of schools of Art; the increasing

SHOWN AT THE (NEW) PARIS SALON



EMBROIDERED BOOK-COVER. BY
BLANCHE AND HENRIETTE MORISSET

inadequacy of the awards in the national competition; and the unsuitability of the time at which the summer courses are held.

In the conference which followed, Mr. Marriott and others enlarged on the question of grants, stating that they did not ask that Science grants should be reduced, but rather that the grants for Art should be brought up to an equally liberal standard.

On the question of inspection, Mr. Ford asked what would be said if such subjects as Anatomy or Music were dealt with in the same way as Art, to which Mr. Morant replied that he believed they had only one Music Inspector for the whole country.

Mr. Morant pointed out the impossibility of providing Art Inspectors for every form of Art instruction, including the drawing in elementary schools, whose number was so enormous that this could not be done, even if every Art Master in the country were employed for the purpose, and could spare the time.

Miss Giles spoke of the American system.

Mr. Morant said, generally, that he took a different view of the whole subject to that entertained by the deputation. The deputation looked only at Art and its subjects, but he thought they should consider rather the varied types of schools, with different students and different aims, consequently requiring different methods, and he thought the Inspectorate should be organised, not by subjects, but by grades of schools.

Mr. Marriott spoke on the continuous decrease of awards in the National Competition, stating that it did not represent fully all the successful work done in the country. If it did, it would be the finest Arts and Crafts Exhibition in the world.

As to this, Mr. Morant thought the expense would be too great if the exhibition were to be made so fully comprehensive.

Mr. Marriott also urged the desirability of having a permanent exhibition in the new buildings at South Kensington of the work of the schools, to be changed from time to time, in order that the public might be more fully aware of the good work that was being done; and stated that the galleries now occupied by the Jones Collection in the Victoria and Albert Museum were built and decorated for this very purpose.

Mr. Morant defended the reduction in the number of awards, contending that the stimulus to excel was thus increased rather than diminished, the value of the medals and other prizes being increased by the difficulty of obtaining them. With respect to the annual display of National Competition awards, he did not attach importance to it as an exhibition, and would substitute for it keener national competition. As for a permanent exhibition of these works, he was rather inclined to exhibitions at local centres as being more useful.

With respect to the Annual Exhibition of National Competition awards, Mr. Stephenson observed, as evidence of its usefulness, that he went to it in order that he might compare the work of his school with that of others.

Before quitting this subject Mr. Marriott also suggested a revision of the examining body, and said he thought the ideal Board for design should include at least one Art Master, who understood the conditions under which the work was produced, a designer, and a craftsman acquainted with the technique.

The Panel Design, "Hero."

THE panel by Ellen Welby, given in the supplement, is the sixth of the same series of classically draped female figures, and the suggestions for treatment given for the others will for the most part apply to this design. Cream Harris linen, thick and firm of texture, is suitable, with two tones of rich terra-cotta filoselle—almost flame-colour. The paler tint should be used for the background, and the darker for outlining the figure. First darn the whole space behind the figure, with six strands of the paler tone of the filoselle, then outline, with a fine and even stem-stitch, every line and detail of the design, using six strands for the draperies and three for the finer details. The lines of the background should run across the space to be covered; those of the border in the opposite direction.

CORRESPONDENCE.

These columns are free to all. It is only required that (1) questions dealing with different topics be written on separate sheets of paper with the writer's name and address on the back of each, and that (2) stamps accompany all pictures, drawings, prints, &c., to be returned. All correspondence should be addressed to the EDITOR OF ARTS AND CRAFTS, 37 & 38, Strand, London.

MSS. and Designs Accepted.—"Cornflower," G. W., S. B., Carrie S., "Subscriber" (West Hampstead).

Under Consideration.—S. P. T., "Matterhorn," "Reader" (Sandringham), "Reader" (Shanklin).

Declined.—"Caractacus," S. S., "Subscriber" (Montreal), W. F. J., "Proserpine," H. S. B., "Constant Reader," B. B.

The Limitations of Whistler's Art.

Editor of Arts & Crafts.

SIR,—The indiscriminate praise of the art of Whistler, since the death of that eccentric but undoubtedly highly talented American, I fear cannot but have had a bad effect, on the whole, on young students of painting. Your editorial comments, therefore, seem to me particularly timely, and likely to act as a useful corrective, especially in the art schools, where your magazine is so largely read. With the same object in view, I venture to ask you to reprint the following extract (which I find in *The Globe*) from the "Life of Sir John Millais": "Whistler he would have no man follow. 'Clever a fellow as he is, I regard him as a great power for mischief among young men—a man who has never learnt the grammar of his art, whose drawing is as faulty as it can be. He thinks nothing of drawing a woman all out of proportion, with impossible legs, and arms proceeding from no one knows where. Any affectation of superiority in style has its effects on certain minds, and attracts a certain number of followers; but when a spectator has to ask himself, 'Is that right?' he may be pretty sure it is wrong.'"

AN ART MASTER, Birmingham.

To Fix a Crayon Drawing.

E. J. F.—To fix a chalk or crayon drawing properly, it should be fastened to a stretcher, the crayon side down. The back of the drawing is then brushed over with a solution (the preparation of which we shall describe) until the liquid soaks through the substance of the paper; great care must be taken to give the same quantity to every part, joining the brush strokes very carefully. Should any part of the drawing receive more of the solution than another, a stain may be the result. The drawing is now allowed to dry. To make the fixing solution, proceed as follows:—Take an ounce and a half of isinglass and soak it in five ounces of white wine vinegar for twenty-four hours. This is then added to a quart of hot water, and left in a warm place at the back of a stove until all the isinglass is dissolved, the liquid being stirred frequently. Add an equal quantity of spirits of wine, which must now be passed through filtering paper—then it is ready to apply.

Hints on Drawing for Reproduction.

Subscriber (Scarborough) sends us a pen drawing she made "by request" for a certain high-class magazine, and asks for our criticism of it, as it has been rejected by the editor as "unsuitable for reproduction." She would like to know what is wrong about it. This is easily told. Instead of being drawn with jet-black ink on smooth white paper, it is drawn on rough paper, and part of it—for the finer lines—is made with diluted ink. In photographing, these lines would certainly come out "rotten"—to use the technical term—and the explanation of this is simple. When such a drawing is exposed to the camera the time required to develop the pale lines is so much greater than for the perfectly developed black lines, that if the drawing were exposed long enough to develop the whole lines, the dark ones would be so thick and heavy as to mar the work; whereas, if they were kept to the camera only long enough to develop the black lines, the pale lines would be missing from the process plate. Hence, when lines are drawn in diluted ink, the drawings have to be exposed to a go-between time, really too long for the black

Arts and Crafts.

lines and not long enough for the gray ones. As has been fully explained in these pages, all pen drawings for reproduction must be in pure black and white, the difference in the tones being expressed not by changing the tone of the ink, but either by varying the strength of the various sets of parallel lines used for shading, or varying the distance between such lines to indicate values. All this was demonstrated in the first and subsequent issues of ARTS & CRAFTS. We may add that our correspondent draws so remarkably well that, with very little practice, and under proper direction, we do not doubt that her work might be made available even for the high-class magazine that now rejects it. If there is no good teacher of pen drawing in her own neighbourhood—and good teachers of pen drawing are rare—we advise her to take a few lessons from the Henry Blackburn School of Art, 1, 2, and 3, Victoria Street, London, S.W., which makes a speciality of teaching drawing for illustration by correspondence.

Suggestions for Altar Coverings.

"Hieronima."—There are various effective altar coverings that can be made with a comparatively small amount of work. There is first the frontal, which hangs from the top of the altar to the ground, and the superfrontal, a border of about eight inches in depth, which is joined to the cloth which covers the altar top, and hangs over the top of the frontal. In some cases the covering for the altar is carried round the sides, but the superfrontal only hangs in front. It is usual to trim both frontal and superfrontal with fringe, which is in all cases laid on the velvet or silk, never at the edge. In placing a design on a frontal, therefore, it is always necessary, in finding the centre, to allow for the space to be occupied by the overhanging of the superfrontal and by the fringe at the bottom. Where only a small amount of outlay can be allowed, a very effective altar covering can be made with a superfrontal only, and a medallion with the sacred monogram or some other device in the centre. This may be very much enriched, if there is money enough, by putting two embroidered orphreys, one at each side of the centre medallion, placed about twelve to eighteen inches from the extreme ends of the frontal. Where money is no object, the whole frontal may be covered with embroidery; but it is doubtful whether this is any real gain, as some of the handsomest altar coverings are also the simplest. Another mode of decorating an altar frontal is to scatter detached ornaments all over it, at regular intervals ("poudré," as it is called), with either a cross or monogram in the centre from which rays issue. The embroidery must in all cases be done on linen, and transferred on to the velvet or silk. As for the colouring used, that must, of course, depend on the ground. For a white festival frontal the embroidery may be of any colouring that best suits the decorations of the church; but gold greatly preponderates as a rule, and in some cases only gold and white are used, without any colour. Velvet or plush is never satisfactory in white, as it invariably has a dirty appearance. Damask silk of a rich cream shade is best, and with embroidery of delicate shades of blue, red, or green, with good gold enrichments, is very handsome. In a red or green frontal, rather stronger colours may be used, but they must be so selected and well considered that no appearance of gaudiness is given. Perhaps a design of a passion flower for the superfrontal is most pleasing of all, on account of the delicate colouring.

SUNDRY QUERIES ANSWERED.

"M. & N."—Smoke pictures are made by smoking a piece of glazed cardboard over a candle, wiping the half tones out of the sooty surface with a brush, which leaves a grey ground, and taking out the high lights with a pointed bit of wood.

"Sirdar."—Sir Lawrence Alma-Tadema's palette, we believe, is as follows: White, Naples yellow, yellow ochre, raw Sienna, brown ochre, cadmium (seldom used), orange vermilion, Chinese vermilion, light red or brown yellow ochres, madder lake (seldom used), burnt Sienna, cobalt green, oxide of chromium, ivory black.

Sandman.—(1) You should write to the hon. secretary. (2) Of course, the term as used in painting is quite different. Glazing has nothing whatever to do with "producing a shiny effect." It is the application with a brush of some transparent

pigment, with a medium of oil or varnish, over some opaquely painted part of a picture, producing somewhat the effect that superimposing a piece of coloured glass would give in altering the colour of what lies beneath.

S. F. T.—(1) As a term used by artists, "priming" is the preparatory oil ground for the finishing painting. (2) The Byzantine period may be said to come in after the classic and before the mediæval. The artists who practised at Constantinople (the ancient Byzantium) were Greeks, and they preserved traditionally, if not the ancient art, the ancient name of the city where they painted; hence the "Byzantine" style.

Replies to other Correspondents must stand over.

SOME RARE ETCHINGS.

TEMPTED by Messrs. E. Parsons & Sons' attractive catalogue of etchings by Whistler, Seymour Haden, Legros, Meryon, and others, the writer called at the well-known Gallery in the Brompton-road, and was rewarded by seeing, in addition to the interesting collection advertised, an important "find" of some of Sir Francis' early etchings. It was a happy chance to come upon such a brilliant specimen of the master's needle as the Fine Paper copy of the First State of "A River in Ireland" (of which but twelve impressions were taken), for which Messrs. Parsons paid £84 at Christie's. It is doubtful if any impression of the second state remains, for the plate was destroyed soon after the alteration, introducing an angler about to cross the stream. If, as is the opinion of connoisseurs, the price paid for this rarity was by no means excessive, much less so was the same firm's purchase at Christie's—the price was £400, we understand—of the fine copy of Seymour Haden's famous "Etudes à l'eau-forte," with its brilliant impressions on vellum, with some of the etchings in two states. Among the more precious contents of this splendid volume, we have only room to mention an early state of the "Towing Path," in which the dog appears without the lead; the unusual one of "Battersea Reach," in which there is a monkey instead of the usual black cat; and the curious view—for the most part of open country—from the studio window at Sloane Street, which must have been quite suburban at the time. The examples of Legros include the rare "Histoire du Bonhomme Misère" (1877), a quaint legend printed on Whatman paper, with six etchings, which are seldom met with, even when detached.

Free Lessons in Relief Burning (Poker Work).

WITH a free gift, one naturally looks for an interested motive, and it is not surprising there is some scepticism in regard to the offer of Messrs. Moeller & Condurp. But the explanation is simple. This firm (which, we may remark, are thoroughly responsible) import the tools and materials for poker work. They write to us: "It may seem strange to advertise that we give valuable instruction free of charge; but the offer is a bona fide one, and will be extended as far as time and distance permits to professional teachers of poker work. Needless to add, we are interested in all kinds of poker work, and think that the modern branch of it should be given much more attention in this country. Hence our offer." It is interesting to note that just now in France, poker work—or pyrogravure, as it is more properly called there—is being taken up by leading decorative artists, with what excellent results may be judged by the large number of exhibits, not only of wood but of leather and velvet also, in which it figures at both of the Paris Salons.

The New Tool for Pyrogravure.

THE Pyropen, the new poker machine (brought out by the Fancy Woodwork Co., 29, New Oxford Street, London) for burning designs on wood, leather, or velvet, without the aid either of benzine or bellows, is so simple that one wonders no one thought of it long ago. It may be connected with any gas jet, and then, literally, one writes with fire.

A Correction.—Miss Barbara Sturt, of Homer Grange, Sydenham, informs us that the embroidered panel illustrated and commended in our report of the Society of Women Artists' Exhibition, but credited to Mrs. Brackett, was the work of our correspondent. She adds: "The mistake lies with the Exhibition. My name was clearly written on it; the secretary will bear out my statement." We cheerfully make the correction.

The Editor's Note Book.

AN "Aladdin's Cave in Bond Street" is what a writer in The Daily Mail calls the wonderful jewellery exhibition by Mr. Lalique at the Agnew Gallery. I do not dispute the fitness of the comparison, but the term would apply even better to that artist's Parisian headquarters in the Cours La Reine. There is nothing like a shop. From the street you see no other sign than the magic word "Lalique" over an electric button, in letters hardly half an inch high. You press the button; the massive doors retire, and you are confronted by a wonderful grille of wrought iron and sculptured glass, which, having silently opened to you, assilently closes behind you; and, still without seeing a soul, you find yourself opposite another handsome pair of doors, through which you pass into a spacious apartment containing a few chairs and several flat show-cases, in which usually repose such treasures as are now transported to the Bond Street Gallery. With the conviction that, with three pairs of doors, automatically closed behind you, you may regard yourself as wholly free from any such temptation to acquisition as beset Aladdin, and which, according to the legend, that gay youth found no occasion to resist, you are about to commit yourself incontinently to the full enjoyment of your splendid captivity, when the secretary of Mr. Lalique appears, and you explain to him your business. If you are admitted to his presence, you are conducted to his studio, which is a simple workroom, like that of many another artist. The interview at an end, you once more find yourself passing through doors which open automatically at your approach, and as silently close behind you after you have crossed the threshold, until once again you find yourself on the pavement outside the enchanted palace, and rub your eyes, wondering whether it was not all a dream.

THERE is a mystery certainly—a secret, if you will—that concerns the treasures of Lalique. But it is no new thing; it is, in fact, the old, old secret of the great artists of all times, of those wonderful alchemists—whether a Michael Angelo, a Raphael, or a Cellini—under whose magic fingers even the basest metal will turn to gold. Barely more than ten years ago this talented Frenchman was a working jeweller who was glad to sell his designs to the shops in the Palais Royal. Then he thought he would carry out some of them himself. Being an excellent workman, he did so. He exhibited at the Salon, made an instantaneous success by the grace and novelty of his ideas; and since then he has gone steadily forward, until he has been able to bring together such a collection of his own work as we find at the Agnew Gallery, where every object is in its way a masterpiece.

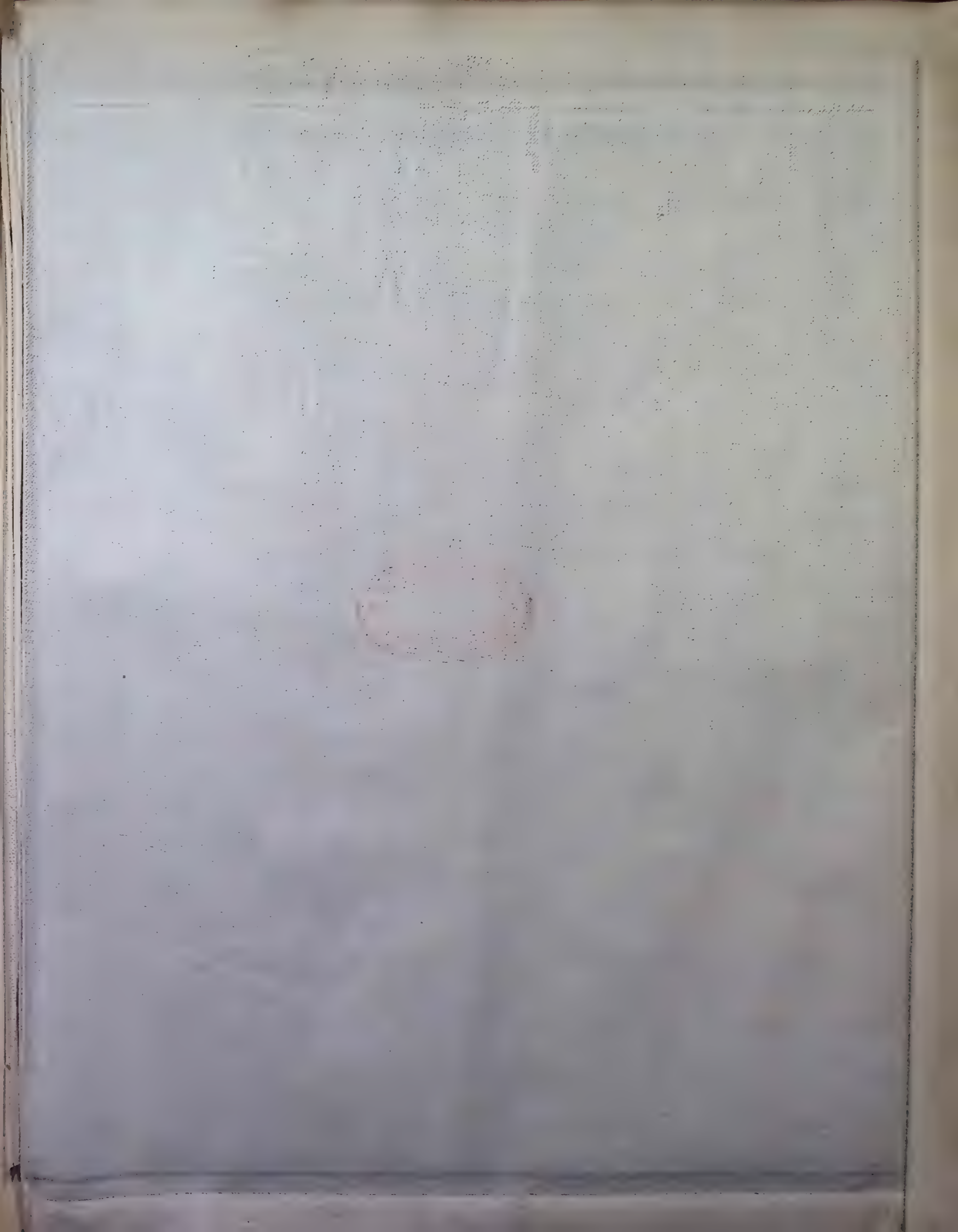
BUT if the name of Lalique is to be honoured by posterity, and of this there should be no reasonable doubt, it may be less on account of the beauty

of the products of his brain and hand, which will be preserved in the museums, than as that of the man who, by sheer force of personal talent, struck the first blow for the redemption of the jeweller's art from the thralldom of mere barbaric ostentation that for centuries has dominated it. Of course, there is still very much to be done to overcome the indifference of a tasteless aristocracy, which in its stupid stolidity is even more difficult to meet than the open opposition of the vulgar rich man and his wife, who, we may be sure, will make a strenuous fight to the bitter end for full value, in solid gold and diamonds, for whatever money they may invest in jewellery. With such people art counts for nothing, unless it be made so fashionable that they dare not ignore it. It remains, then, for wealthy people of refinement to make it so by substantial encouragement of such artists as Mr. Lalique and, I hasten to add, Mr. René Gaillard, his talented compatriot, of whose art some fine examples are presented in another part of this Magazine. Mr. Lalique's exhibition opened too late for illustrations of it to appear in our present issue.

To Mr. Lalique belongs the credit, not only of creating a new school of art in jewellery, inspired by the intimate study of nature—of plant and insect life especially—from a novel point of view, but also of finding fresh materials and inventing new processes for the application of his ideas. It may be urged that at times his exuberant fancy overshoots the mark, and that some of his most beautiful productions, ostensibly designed for adornment of corsage or coiffure, will never get nearer to my lady's person than her jewel-case. That is likely. After a time a genius like Lalique chafes at restraint, and produces for art's sake only, *i.e.*, for his own pleasure. Not a few such phantasies, marvels of technical skill and of strange combinations, have been acquired by museums on the Continent, where possibly they may serve to inspire, to new flights of invention, another generation of jewellers, as they have already inspired to emulation of his methods a few clever followers and very many brainless imitators.

LATER, something may be said in these pages about the technical methods of the artist, showing in what respects they differ from those of his predecessors. In the meanwhile I would point out, on the authority of Mr. Lalique, that the expression "plique à jour," which is in general use by enamellers in this country to describe the process of applying translucent enamel to jewellery without any backing, is unknown in France, whence it is supposed to have originated. Sometimes—as in the catalogue of the current exhibition at the New Gallery—the term is printed "pique à jour," which is equally incorrect. Mr. Lalique thinks that probably "plique" is a corruption of "applique." Editors of new editions of technical dictionaries will please make a note of this. THE EDITOR.









STUDY IN LEAD PENCIL
BY ALBERT LYNCH

Landscape Painting in Water-colours.

VI.—TREATMENT OF WATER—THE SEA.

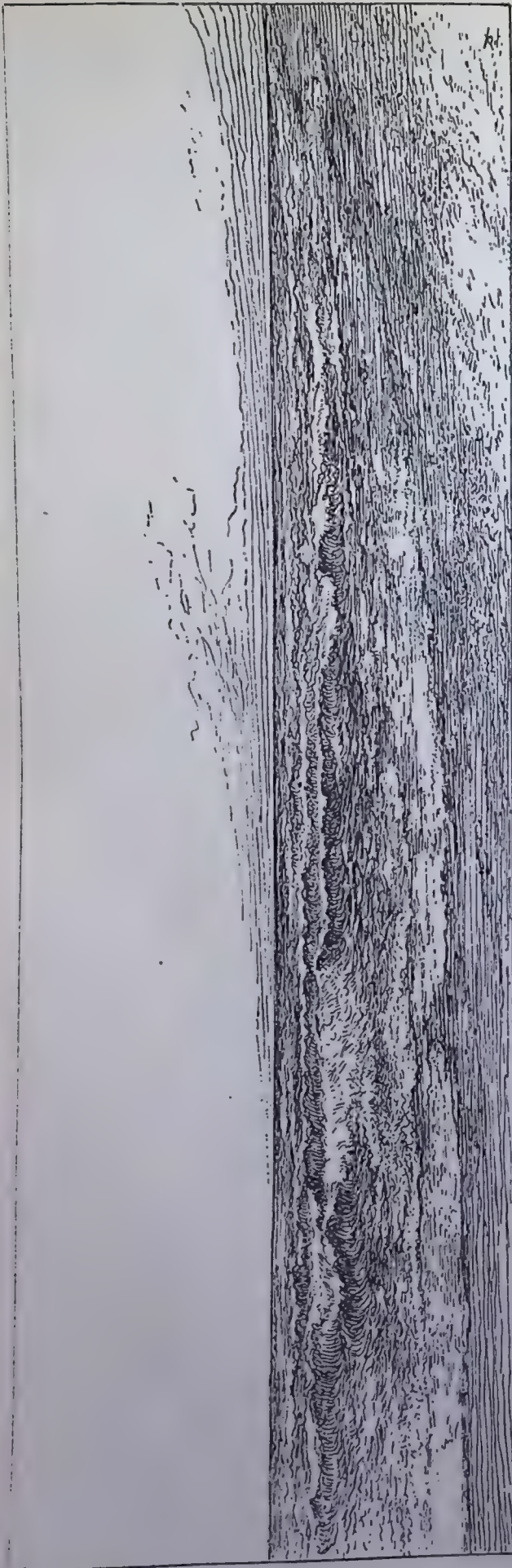
STUDENTS usually find this a subject which combines many difficulties of an entirely different character from those that beset the painter of landscape proper. While the "marine" painter may devote himself independently and exclusively to the picturing of this his chosen theme (if he so pleases) the landscape artist will find himself sorely handicapped if he does not know something of the painting of water; for these two great cosmic elements, though they have no characteristics in common, have their meeting points. The same sky stretches over each; and the soil that lies under the trees growing along the shore mixes imperceptibly with the sand which is spread beneath the waves. Even in the heart of the desert seas and lakes lie hidden, and in the most distant oceans are discovered islands full of verdure. Water, like sky, must be painted from the impression rather than by actual transcript; and the painter of the sea, in order to add strength to such impressions, must know something of those natural laws which exert a visible influence upon his subject. He must learn to express in the movements of his waves and their action upon the sands certain significant facts of time and tide; he must observe that the colour and character of this sand, and the rocks which are imbedded in it, vary according to the climate of the country, as do the shells and pebbles which strew the beach. All this and more of such matters the painter must know, so that in his love for the beautiful he may not be betrayed into blunders that shall cause sober science to point the finger of scorn at sentimental art.

But many and various are the pitfalls set for the unwearied impressionist who would transfer to his canvas some superficial effect of the beauty of the sea, using his eyes without intelligence. If he has unheedingly or unknowingly falsified or misrepresented the facts of nature, let him beware! for there is always *some one who knows*, some one who will look at his picture unbiased by sentiment, and will turn the cold light of truth upon all its flimsy subterfuges. Thus, no matter how beautiful your colouring to the eye, nor how effective the composition in line and shadow, it may chance that some homely toiler of the sea, perhaps one of the very fishermen you have so picturesquely portrayed, will destroy the effect of your representation by a word. For him, truth alone exists, no imaginary charm can beguile. If your record of nature is false, he sees only the inconsistency; he knows that the tide cannot go out leaving the sand *dry* in its wake; nor can even the spirited movements with which you have imbued these rolling billows induce him for a moment to think that the tide is rising when he sees your pictured sand incongruously wet and flattened out along the beach,

far above the water line, beyond the reach of the receding waves. Thus, even though the sketch may be but the slightest impression, it should give evidence of a thorough knowledge of the subject and ability to go farther. Its unfinished condition must not suggest that this is the limit of the artist's knowledge, but should hint at reserved force, indicating in a manner an outside view of the subject, an outline, so to speak, of what he sees, but in every touch suggesting fulness of form beneath.

There are certain practical details, certain distinctive points to be noted mentally in connection with the painting of water, to which special attention should be given by the student, so that he be in some degree prepared for his work before taking his brush in hand. First in importance comes the local colour effect of the sea; and this should be well considered, as it will naturally be the strongest impression conveyed by your picture. The placing of the horizon line influences this effect materially, as upon it will depend how much or how little of the water is seen in comparison with the sky. As sea and sky each exerts an influence over the other, they should always be studied together and in connection with each other, neither ever being sketched one alone, without the tonal quality of the other being indicated. Here it will be seen how useless merely conventional rules for the painting of either will be, for, with no apparent reason, the effect of to-day will be completely reversed to-morrow. The sea which in yesterday's sketch was the colour of a sapphire beneath a turquoise sky is black and grey, brown and green to-day, with the same blue expense overhead, but there is always a note of harmony somewhere between the two; and nowhere else will it be more strongly apparent than at the horizon, where at times the soft tints in the aerial perspective cause sea and sky to assume so close a resemblance as to be quite indistinguishable. The linear perspective of the ocean plane is of course most distinctly indicated by those waves in the foreground and middle distance; and in the details here to be observed are found the principal character and movement of that wonderful rhythm with which they seem to break with endless regularity along the shore.

The highest light in a conventional sense strikes a wave upon its crest, which naturally presents a salient point for the sun's rays. The next in importance of value is the reflected light which rebounds from its curved and polished surface, as it rolls in shoreward. The third light to be studied, and that which gives the most variety of colouring, is produced by the slanting sun ray shining athwart the water, bringing out lovely tints of golden green, tender and translucent, like tourmaline and emerald beneath a crest of pearl.



"THE INCOMING TIDE." PEN STUDY OF WAVES MADE FROM THE BEACH. BY THEODORE R. DAVIS.

It requires a good deal of observation to paint seagulls in any but a merely conventional manner. Stuffed gulls are of little use to paint from, as the taxidermists are not often good naturalists. They will double up the feet of a flying gull like those of a chicken, while the gull flies with its feet extended back under its tail.

A marine painter has to sketch mostly from memory. There is no other way of sketching waves, clouds, ships, and birds in motion. But young marine painters should sketch a great deal in still water.

The nature of the sea depends very much upon that of the shore. On a shelving shore you get long and regularly recurring breakers. If you watch you will find the waves follow almost exactly the same lines. The swell makes its appearance at the same place. It begins to come up and curl over at the same points. It breaks, the foam rolls up upon the beach, and runs back again to meet the incoming wave in precisely the same manner. On a deep, rocky shore all is different. The water may rise and fall with scarcely any commotion, or it may be hurled in vast masses against the rock, causing perfect avalanches of spray, and, swinging back, meet with another huge wave; and the resulting mass may either subside quietly or come on with greater force than ever. Much depends on the character of the bottom. If the rock goes sheer down into deep water, there is usually but little agitation of the surface; but if sunken rocks come near the surface, cross currents are set up, and there is much tumultuous motion.

The best master of wave motion is undoubtedly Turner. Stanfield, though a sailor, does not compare with him. The reason is that it requires not only observation, but memory, and, we may add, imagination to paint waves. The young marine painter should do his sketching about shore, and on calm days; but he should every now and then go out to sea for a week or so, on a fishing schooner or in a pilot-boat; and, on his return, if he can compare his memories of what he has seen with the work of a genius like Turner, that will do him more good than all the rough memoranda that he may succeed in making while being tossed about on the waves and drenched with their spray.

To the student sketching along the beach we would say: "Get the swing; don't mind exact forms of special waves at first. Similar conditions of surf are frequent." But the forms of waves breaking or about to break along the beach are seldom identical.

The most rapid progress is made by those students who are willing to master patiently details near by first, studying from a position close by the surf to avoid distraction from the part of the lesson being learned. Consider your subject, note-book and pencil in hand, the curdy foam forms first, without regard to waves; then the reflections. Handle the pencil loosely in your grasp, in the manner you would use a metal eraser, sketching with the side of the pencil, not its point, as when it is held in the usual manner between thumb and fingers.

Arts and Crafts.

The intention now should be to acquaint yourself by repeated observation with the wreathy movement, the froth on the sand. Then jot down as simply as possible what in your mind would represent a pleasing example of the subject of your

THE drawing which a landscape painter executes with pencil, or charcoal, or crayon before commencing to paint is usually nothing more than a simple "blocking out" or "placing" of the principal forms which he intends to get into his picture.



MEMORANDUM SKETCH OF A ROUGH SEA.

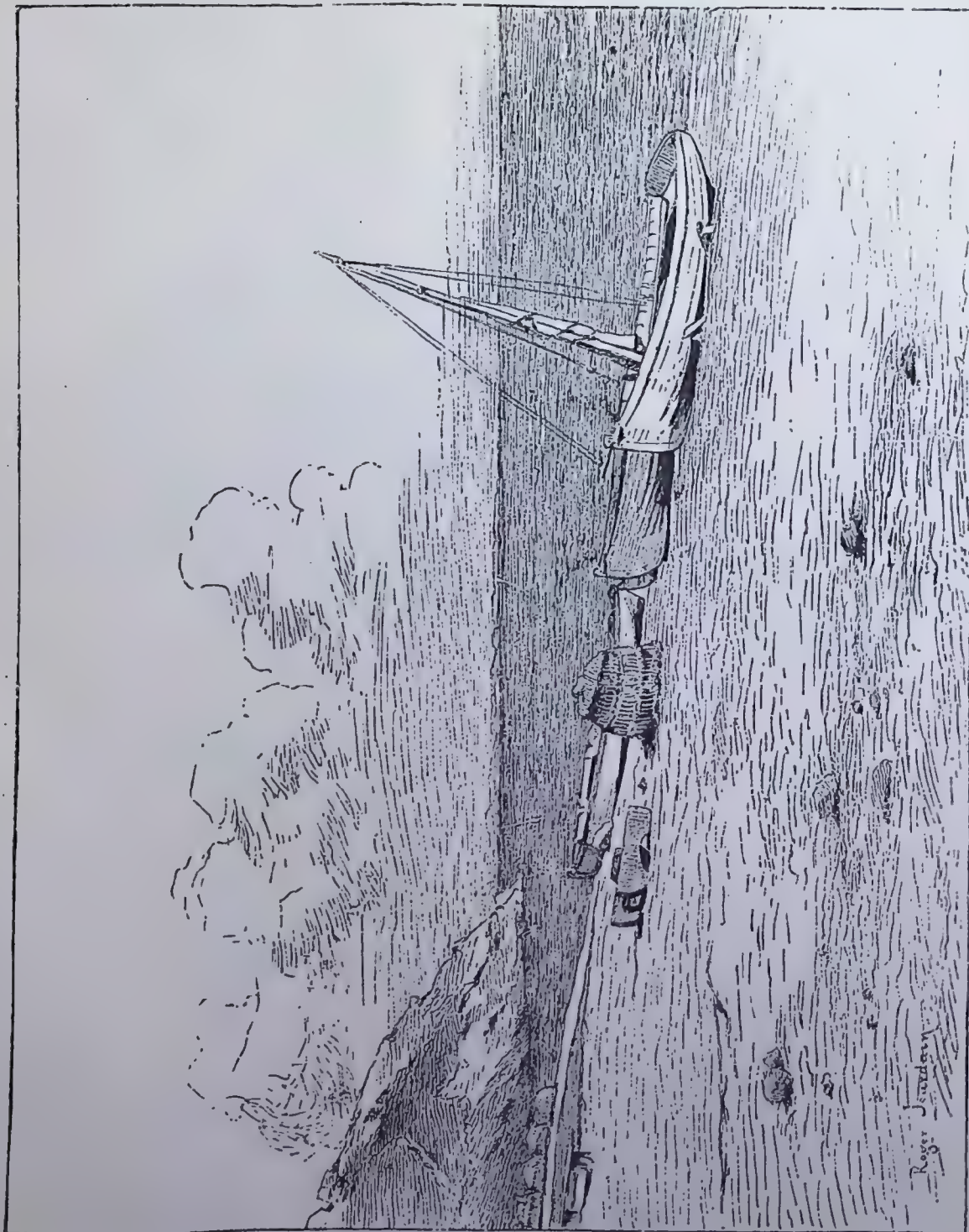
study. Try also doing this from memory. It is better to work in this way than to attempt pencilling portraiture directly from a subject altering in form each instant. Think of your work; then work as you think, remembering that part of the lesson well construed and in mind is more helpful than several ambitious attempts certain to be comprised considerably of nothing. M. B. F.

(To be continued.)

Let us suppose that his subject includes a large tree with a rock on one side and a house on the other. He says to himself: "I will place my tree here, near the centre of the picture; it is to be so high, consequently so broad. The rock is at such a distance to the right, the house so far to the left. Neither is as high as the tree; the rock not so high as the house." And so he goes on making general observations like these, as to the size and position



A MARINE PAINTER'S STUDIO. BY THEODORE R. DAVIS.



A SANDY BEACH
PEN DRAWING BY
ROGER JOURDAIN

Arts and Crafts.

of important objects, and indicating his conclusions slightly and without going into detail. The student should continue to work just as simply, at first, when he takes up his brush. He should go on working in large masses, and should ask himself (to keep to our illustration) just how much darker is the green of the tree than the grey of the rock, how much darker the shadows than the lights, what relation exists between the sky and the objects that appear against it, and between these same objects, again, and the foreground. Little by little

Landscape painters are often indifferent as to the accurate representation of the foliage of particular kinds of trees ; but, in a broad way, they are careful to indicate the general character of the family to which the trees belong. In his preliminary studies the conscientious artist will, as a rule, secure an accurate portrait of the oak, elm, ash, beech, or willow, as the case may be, that is to appear in his picture.

To convey the idea of the species of a tree by means of a sketch, be careful to represent the



STUDY OF SURF AND ROCKS. DRAWN BY HECTOR ROUX FROM HIS PAINTING.

one will acquire the ability to introduce minor forms, while becoming more correct in the drawing of the larger masses.

IN selecting the subject of your landscape sketch try to secure from one position as many as possible of the following results : (1) Variety of objects with diversity of forms and features of a picturesque or otherwise attractive character ; (2) diversity of character and direction in the lines of those objects ; (3) diversity of heights in the objects, avoiding (a) accidental displeasing continuity of line ; (b) large masses of blank or uninteresting surface, and (c) of the predominance of unbroken, vertical, diagonal, and horizontal lines ; (4) in combination with all this, a bold, effective foreground.

peculiarities of its trunk conformation and bark markings. As a rule, the skeletons throw out branches, beginning by sweeping downward, and gradually tending upward toward the sky. Of course, however, there will be a great diversity of length, direction, and sweep in the branches towards the centre of a tree ; and they will all generally ramify out into smaller branches, like the outspread fingers of a hand, especially at their *tips*. They will also decrease in thickness from the lower part of the tree upward. Note well the ramifications of the branches—where they are angular, where they are curved, the manner in which the foliage hangs upon them ; and of the massiveness or the looseness of the foliage, as well as of the angularity or roundness of the leaves.

HINTS ON LANDSCAPE STUDY.

IN these bright summer days, when the fresh colouring suggests light everywhere, one feels in sympathy with the "luminarists," or at least appreciates the sentiment which leads these painters to set their palettes to the highest key rather than the lowest to be found in nature. Such effects, when secured legitimately, are acceptable in art. They are only startling from the comparative newness of the point of view, for these methods, though not of very recent origin, have only lately gained a solid foothold.

* *

AN impression of *light* in a landscape is certainly more cheerful, to say the least, than one in which the gloom of heavy shadows prevails, relieved only by occasional touches of strong light. In the hands of the older masters, it must be admitted, this treatment was often very picturesque; and the deepest shade thus skilfully managed served to intensify by contrast the brilliant sunlight beyond. The *new* great landscape painters show us wonderful effects of light vibrating with colour, but colour so harmonised and enveloped with luminous greys that, standing before these pictures, one fairly breathes an out-of-door atmosphere, and feels around him the freshness of the dewy air. Everything is growing; nature is alive. We realise that this sunshine is a force; that the varnished buds on the fruit trees will burst into a mass of pure white and radiant pink bloom to-morrow. Shadows there are, and must be, everywhere that there is a sunbeam; but we need not think of them, once they are in the right place, unless we care to do so; in that case, the standpoint will be different, and our whole scheme is changed.

* *

IN the spring the willows are particularly interesting, and present a noticeable variety in their rather monotonous aspect that is not seen later. Sturdy, knobby pollards show their bristling branches gayly trimmed with yellow-green leaves which crown their awkward summits, radiating in the sunshine like an aureole around the black trunks. When ranged along the border of a sluggish creek, whose quiet waters give back distinct reflections, a row of these old trees suggests a grotesque procession of torch-bearers. The vivid blue sky, curiously enough at times, appears almost grey in tone compared to this blaze of foliage, with narrow, pointed leaves like tongues of flame. All these subtleties must be closely studied from nature, as even a slight change in the effect of light may reverse the relative values, and show our leaves darker than the radiant sky.

* *

THE effect of heavy purple storm clouds is peculiarly striking when the sky forms a background to the picture; the stronger leaves on the old branches, ruffled by the breeze, appear silvery grey in contrast with these sombre tones, while in the newer shoots the tender young leaflets, strung

closely together, gain added brilliancy of colour, growing lighter at the ends, till each switch seems tipped with malachite. Should a high wind chance to develop from the purple clouds, these long switches will sweep the air in tremendous curves with such action as one may never see in any other tree. In the bark of the thick trunks seams and knots form picturesque roughnesses which the shadows thrown by the foliage will emphasise. The general tones here will partake of rich grey rather than brown, though the quantity of moisture held by the bark after a rain turns the branches almost black. On the side most exposed to the weather, a fine tone of moss green is sometimes to be observed; and such a touch of colour is too valuable to be ignored. An impression is not sufficient here, but should be supplemented by a careful study of the drawing either in pencil or colour.

M. B. FOWLER.

LANDSCAPE IN PEN AND INK.

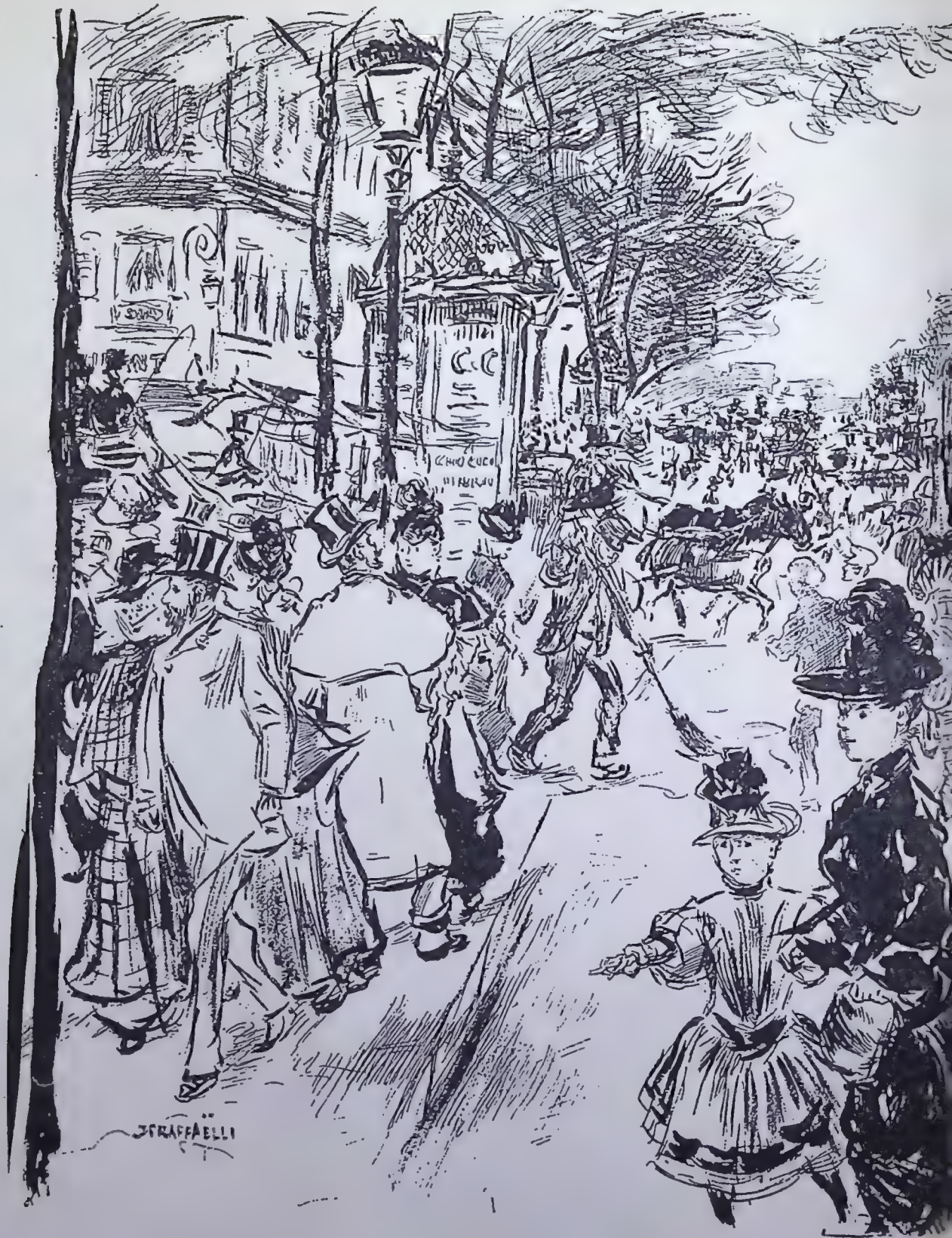
IN working in pen and ink for reproduction, it is well to make a complete drawing in pencil first, and transfer the outlines to Bristol-board. By this means you avoid roughening the surface of the Bristol-board by rubbing out errors and correcting. To transfer a drawing, it is only necessary to scribble, so to speak, all over the back of the paper with a soft black pencil, then lay the drawing on the cardboard, and carefully go over all the outlines with a sharply pointed hard pencil; on lifting the paper a complete tracing will be found beneath. To work comfortably, it is best to fasten the Bristol-board firmly to a drawing board with tacks, and have a sheet of clean writing paper to keep under the hand while working, so that the surface of the Bristol-board may not become soiled or roughened by contact. It is also well to try the pen upon this paper each time after dipping it in the ink, to see that it works well.

Now, let us suppose your first subject to be a landscape, though the same method is equally applicable to figures. Divide the light and shade into two grand masses; begin with the darkest parts, and lay them in with simple parallel lines, keeping the shadows broad and flat, and leaving the lights entirely clean at first. Then recross these lines with others, parallel as before, letting their direction be in whatever manner will best suggest the forms to be interpreted. This is to a great extent a matter of feeling with the artist, and can only be acquired by practice. For this reason, it is well to begin by copying some good pen-and-ink drawings, and, after studying the manner of recrossing and directing the lines, it will be easier to interpret for one's self the forms in nature. Upon the depth of tone desired in a shadow depends the number of times that the lines must be crossed and recrossed (which process is called hatching), but great care must be taken that the lines of one set are entirely dry before another set is begun, for

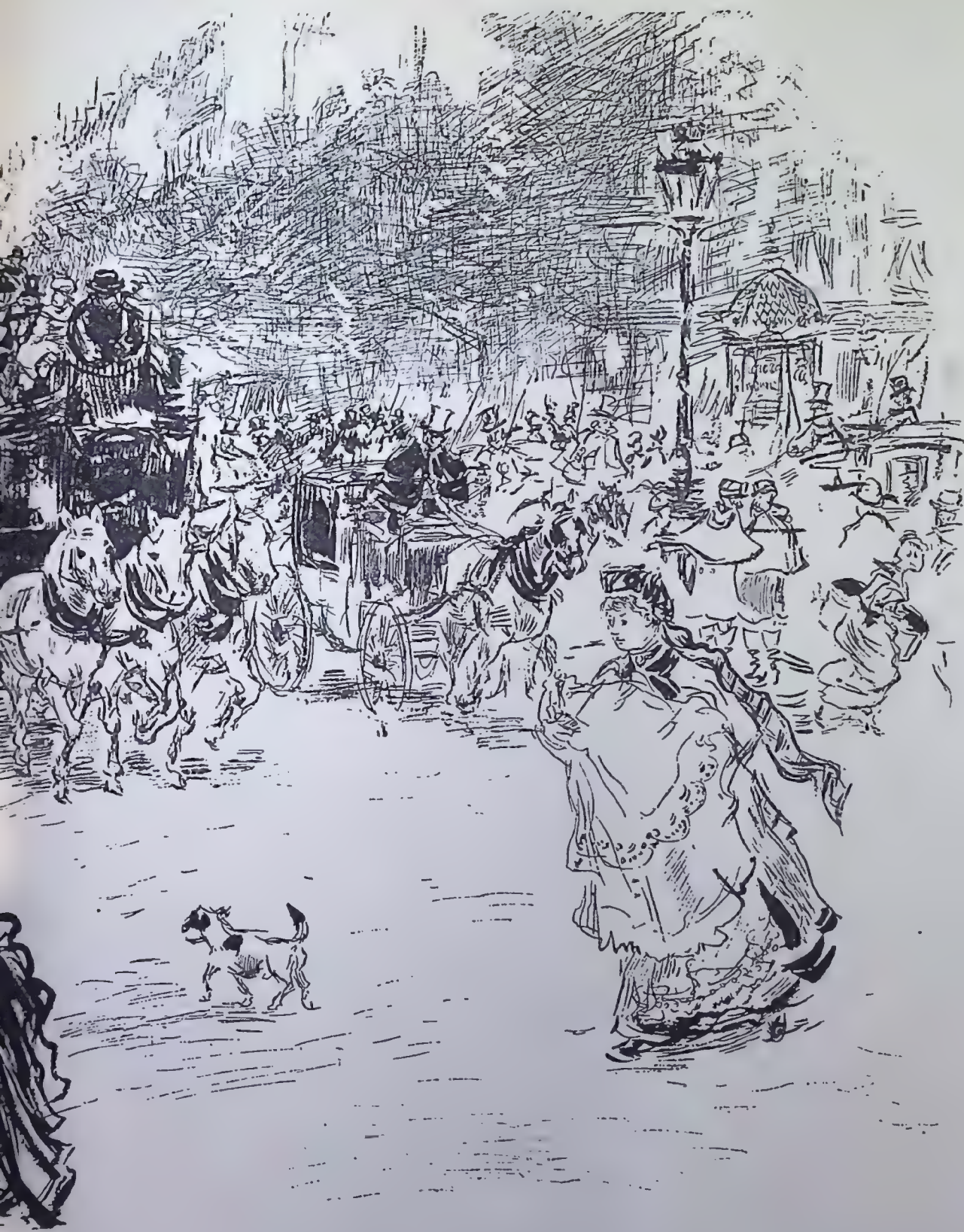
PEN DRAWING FOR REPRODUCTION



WILLOWS
BY JEANNIOT



ON A PARIS BOULEVARD · A
STUDY DRAWN WITH BRUSH
AND PEN · BY J. F. RAFFAELLI



Arts and Crafts.

blotted lines will spoil the work. In a very black mass of shadow the tone may be put in with a fine-pointed sable brush, and the small, deep accents that occur in a drawing may be put in solidly with

the strength of a line, but very difficult to lighten it. If a mistake is made, and a tone is too dark, it can only be rectified by careful scratching with a sharp knife. The knife is also used sometimes in a large

mass of black, where a few brilliant lights are to be picked out. Very strong effects may be produced in this way.

There are a few things to be specially remembered while working which are necessary to a successful result. In the first place, be *careful*, but not *timid*; confidence is needed to carry on the lines unbroken; they must not be patched and joined. In modelling, *graduate* the lines to produce a strong effect. Heavy lines must be used in the dark parts, and very fine lines made with the small pen in the light parts. If a blot is made where it is not wanted, the drawing is not necessarily spoiled; the ink may be taken up at once with blotting paper and the spot scratched out with a sharp knife. After this, if the paper is smoothed down and polished with the back of the knife, lines may be drawn over it again with a fine pen. When the drawing is finished, rub out the pencil marks.

AN IMPRESSIONIST ILLUSTRATOR.

ONE could not choose a more striking instance of difference in technique than is to be noticed between the drawings by Albert Lynch, which were a feature of the magazine last month, and those by Jean François Raffaëlli, which on the present occasion we are permitted to set before the student. The contrast is particularly interesting in its suggestion of what is most typical in their art. Both are Parisians, and both find their favourite subjects in the streets of the gay capital. But how different are those subjects, and how well the selection, not only of the types represented, but the manner of their representation, reflects the temperament of each artist! In Lynch we have the sensitive delineator whose medium of expression could not be better chosen than in the silvery graphite, or the water-colour wash, by either or by both of which, as we have shown, the charm of his beautiful models is admirably conveyed. In



J. F. RAFFAËLLI
DRAWN IN LEAD
PENCIL BY
EDWIN A. ABBEY

the pen. A coarse-pointed pen should be used for bold, strong lines, and a very fine one where delicate modelling is needed, generally in the lightest parts. The half tints should be modelled with the greatest care, a medium-sized pen being used for the general work. Make the lines light at first, deepening as required, for it is very easy to increase

Arts and Crafts.

Raffaëlli we feel that the powerful personality of the man no less than the vigour of the types he loves to portray could not be so adequately expressed by any other medium than the coarse quill and brush in combination which he uses with such marvellous skill. What a difference we see in the deliberate, suave, and careful touches of the one and the impetuous, dashing technique of the other—if, indeed, we may employ that term to designate a method of expression made up of blots and scratches!

The paintings of Raffaëlli used at one time to be hung with those of Manet, Monet, Renoir, Sisley, and others of the original school of Impressionists; but after a while it seems to have been decreed that this artist did not properly belong to the group, and he has ceased to be classed with it. If his methods, however, are not those of the impressionists, with what is one to compare them? With his paintings for the present we are not concerned; but, so far as his drawings in black and white go, assuredly he is an impressionist in the best sense of the term. He aims to convey the impression of the instant, received in a single rapid glance, and how well he succeeds! His "coup d'œil" is that of one who knows his subject, who detects at once its characteristic features, its special air, and that look of the passing moment which can never be found a second time. With what magic he reproduces the effect of

atmosphere, movement, and bustle! Take the picture of the Boulevard. Hold it from you at a little distance, and, looking at it with half-closed eyes, say whether or not it is a masterpiece in its way.

If anyone who reads these lines is so foolish as to suppose that Raffaëlli expresses himself in this summary way because he does not possess the ability to draw with delicacy, let him turn to the beautiful studies of roses further on, and be convinced to the contrary. To an artist, of course, it need not be said that only an accomplished draughtsman could synthetise in his masterly fashion. "But if this wild, irresponsible method—or want of method—of drawing is justifiable, what becomes of all your rules about technique in pen and ink which you have been at such pains to set before us?" I fancy that I hear some one say. To this I may reply that rules of technique are made for those who need them, not for those who are independent of them. But do not forget that you must be a master before you can be independent of them. Look at the pencil portrait Mr. Abbey has made of his friend. It is drawn in a way contrary to the usual rules laid down for students. Yet anyone who has ever seen Mr. Raffaëlli will recognise at once how admirably the character, the whole temperament of the man—his physical as well as mental energy—has been caught in this rapid impression. The warm, almost swarthy,

THE COBBLER
A SKETCH IN PEN
AND BRUSH WORK
BY J. F. RAFFAËLLI



complexion and large dark eyes telling of his Italian origin; the silvery touches in the black moustache and the white patch on the beard are as truthful as if the head had been produced on canvas with a full palette. Note the modelling of the forehead and cheek bones, and how a suggestion of local colour, especially about the eyes, has been got by rubbing the pencil marks with the tip of the finger. But Mr. Abbey has always been known for his independence of all technical restraint. When he was drawing his now famous Shakespearean illustrations for the Harper Brothers, his pen work was a great source of anxiety to the art editor and the "process man," for he *would* use *grey* ink, especially in shading, and often more expense was incurred in getting his pen drawings into shape for publication than if the designs had been engraved upon wood by the best masters of the craft.

M. M.



"Sa voiture de Monsieur?"

PEN AND BRUSH STUDY
BY J. F. RAFFAELLI

ITALY IN SUMMER.

CONTRARY to all that is written and said, contrary at least to all that I have read and heard, the spring and summer are the only time of the year for the true enjoying of Italy. It was then I knew Naples and the all-fair region that girdles her enchanted bay; and Pompeii, which no one has seen aright or truly known who has not visited it in spring-time. For then only can he saunter at his will all day in the deserted streets with no fear of stifling heats or chill air; or sit long, idle hours in the empty rooms watching the lizard flash across the stones, and the slow sunbeams trace the dance of nymph and faun and little loves along the crumbling walls; while seen through the porticos the slender ghost-like trees that enring the city flush once more with life as they put forth their leafage of tenderest green; and about the doors of Venus' shattered temple the scarlet poppies flock in dancing troops, and every crack and crevice in the stones is set with ivy emerald-tipped, and quickening moss and budding grass.

Sienna, too, I saw in summer; and it was plain that the summer was the only time to see the little city at its best; though this is true as well of all the small Italian towns perched up, like Sienna, on the isolated crags or steep terraces that make so singular a feature of Italian scenery. Only in weather that permits you without discomfort to explore at your will can you enjoy Arezzo, Assisi, Perugia, Spoleto, Urbino, Orvieto, to mention only a few out of these many eyrie-seats. And, in Sienna, how many sights and scenes were made to be enjoyed in heats that the average Englishman finds it hard to bear. Not only the Cathedral with its rich pulpit, its historied pavement, and its library where Pinturicchio's frescoes smile as freshly from the walls as if painted yesterday, and the old books in the case below temptingly invite you to rummage them, but the picture-gallery of the Academy, said to be a forbidden place in the winter, is a most grateful retreat in which to while away the sultry mid-day hours. The city, too, has preserved her old-time ways and her individuality more perfectly than many other places. There are the peasant-women with their wide-brimmed Leghorn hats blown backward by the wind, and making yellow backgrounds for their heads, like so many haloes. On market-days they squat in groups with their wares about them on the pavement of the piazza, that crater of an extinct volcano—for such we are told it is, and such I believe it—which the heats of July make resemble the crater of an active one; while the city girls with their copper buckets gossip about Della Quercia's sculptured fountain (though 'tis not the true one), making eyes at Adam and envying Eve. High up in air springs the belfry of the Town Hall, poised tip-toe on the cornice edge, and round its top the never-resting flight of swallows streams like a pennon; and on a certain August morning the streets are full of loud-voiced

Arts and Crafts.

people, peasants and townsfolk, the young men in their bright vests and jaunty hats, and the girls in their fresh muslins and shining coils of well-oiled hair, all bound to see the midsummer races, the great popular event of the year in Sienna. Then for the blessing of the victorious horse at the altar of the church in his owner's quarter, and a moonlight night resounding with the stalwart choruses of the youth of the horse's party; while, as we lean from the window, the oleanders in the terrace garden

along the road from Venice to Milan, on which are strung like pearls so many cities old in story! There was Padua with its great church of San Antonio domed and pinnacled like an Oriental mosque, with Gattamelata's statue at its door, still keeping in memory his own victories and those of Donatello. And in a quiet corner of the town one comes upon the little vegetable-garden, where hides the Arena chapel, unlovely enough to the passer-by, but, within, irradiated with light from

PEN AND BRUSH STUDY

BY J. F. RAFFAELLI



"Achetez-moi des roses?"

J.F.R.

beneath us faintly scent the air, and far below in the narrow street the tinkle of the guitar and the clink of the castanets tell us that victors and vanquished are healing all discord in the dance.

In summer, too, with what delight we slipped

the frescoes by Giotto that cover its walls with the rose and azure of the morning sky.

Then Verona, with its strange church of San Zeno, whose gates in their archaic rudeness have more suggestiveness than the vaunted trophies of

Arts and Crafts.

Ghiberti ; and its mighty bridge (now, alas ! gone for ever) that seemed to guard with an eternal arm the passage of the restless river ; and the legend of Shakespeare's and the world's Juliet, with power to make us believe this shabby courtyard and its shabbier houses to be really what the pretty inscription over the entrance declares it : "These are the Houses of the Capulets, whence issued that Juliet for whom so many gentle hearts have wept, and whom so many poets have sung."

But this is not to be an itinerary of Italy. I only offer in passing a plea for seeing her at her best ; that is, in spring or summer-time, and for taking the country in a leisurely way by daylight,

IN drawing in transparent water-colours, make sure of your outline first of all. The beauty of a transparent water-colour lies in the simplicity and certainty with which its results are produced. Do not use body colour on a transparent drawing, unless it is absolutely necessary. For whites and half lights scratch the paper with a sharp blade. In making body colour drawings, do not permit your colour to pile up too heavy, for it will eventually crack and scale off. When it becomes too thick, and you wish to paint over it, scrape it off.

DIDEROT says : "Nature makes nothing incorrect. If an object is ugly, there is a reason for it." This



STUDY IN
PEN AND INK
BY
J. F. RAFFAELLI

content with seeing less, if we have but little time ; only making sure that we see that little well. From all that I could learn, either from others or from my own experience, during the ten months I had the happiness to be in Italy, there is no reason why people should be afraid of the summer there, if only they will not live, as nine-tenths of the English and Americans do, in defiance of the climate, in total and defiant disregard of the customs of the people, and in a home-sick clinging to the hours of eating, and even to the food of their own country.

C. Cook.

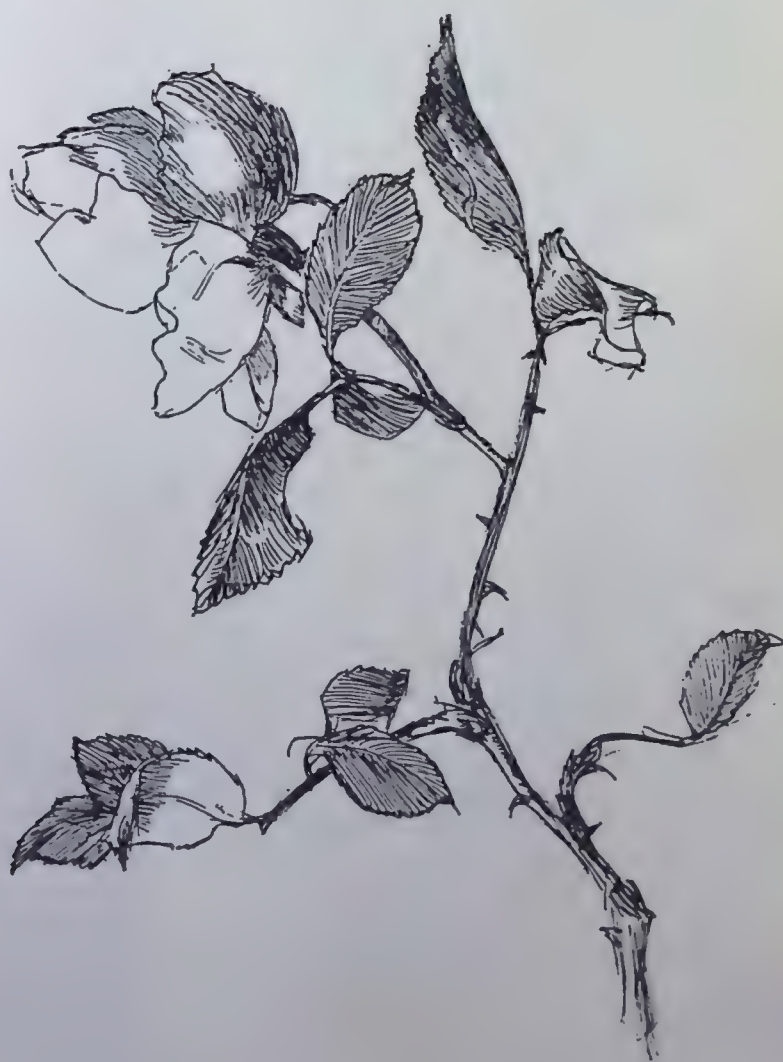
is the best reason a student can have for copying nature faithfully. When you come to invent, you can make your pictures as beautiful and fanciful as you choose. As long as you are studying nature, study her closely, and do not try to improve on her. The better you can draw what you see, the better able you will be to invent things which have no existence, for you can apply to them the knowledge you have gained from actual facts.

It is well to use a mahl-stick even when sketching in the country.

DRAWING FOR
REPRODUCTION



STUDIES IN
PEN AND INK
BY
J. F. RAFFAËLLI



THE ARTS & CRAFTS PRIZE COMPETITIONS

MINIATURES



FIRST PRIZE (BRONZE MEDAL)

Awarded to Miss ELEANOR STEPHEN ("E. S.")
62, Queen's Gate, London, S.W.



SECOND PRIZE (ONE GUINEA)

Awarded to Miss DIANA MARY TRYON
("Lady Frere"), Elmslae, Stamford



THIRD PRIZE (HALF-A-GUINEA)

Awarded to Miss WINIFRED LANE
("Poppy"), 28, King Henry's Road,
South Hampstead, N.W.

Our Bookbinding Prize Competition.

THE judging in our recent bookbinding competition, the results of which have already been announced, showed that in the event of our holding another one we will have to give more definite specifications. The bindings we had to pass judgment upon were in plain leather, in blind and gold tooled vellum, and some were in oak boards with metal clasps. Under the circumstances, there was naturally some difficulty in making the awards.

The book which won the first prize was a copy of "The Five Nations," by Rudyard Kipling. It is bound in brown morocco, gold tooled, with flowers and leaves inlaid in white and green respectively. These, as will be seen by our illustration, are arranged in a border, the stalks (or lines of growth) being interlaced very cleverly, and giving strength and unity to the design. On raising the cover we were agreeably surprised to find the rich green morocco doublures and fly-leaves lightly tooled in gold, showing most skilful workmanship. The making of leather fly-leaves is a severe test of craftsmanship, for the leather has to be pared all over to extreme thinness, so that, when lined with thin paper, the leaf is not thicker than one made of a medium paper. Notwithstanding, however, the richness of this binding it is not over-elaborated. On the contrary, it is marked throughout by refinement and artistic restraint.

Another book of Miss Wrightson's, the illustration of which must be deferred until next month—"Sonnets," by E. B. Browning—showed good taste in colour and careful workmanship. It was bound in light blue morocco, inlaid with small red buds, and gold tooled. The tooling was concentrated in the corners and centre of the cover, the corner forming a charming hexagonal shape, which was lightly diapered with gold dots and small rings, inlaid red, and the light striking on the line radiating from the starting point gave a rich effect. Still another binding by the same lady—the most elaborate of the examples she submitted—was in dark blue morocco, gold tooled, inlaid with panels of light blue morocco, with flowers in red and white and leaves in green. The colouring was excellent, the two blues harmonising perfectly. It may be worth remarking here that when large pieces of inlay are used the colours have to be chosen with particular care. The colours for the smaller pieces, such as for flower and leaves, are not nearly so important. They should be selected with a view to contrast, for the gold edge destroys a great deal of the colour. With the large pieces, however, to obtain a contrast it is quite sufficient to select a colour of a tone darker or lighter than the background, and it is on the choice of these colours that so much depends.

In the centre of the covers of this book an opal was set. The setting was inserted under the leather, and we thought the book gained greatly

thereby, for by this method the stone appears as part of the general scheme of decoration and not as an added elaboration. The method certainly offers tempting decorative possibilities; used in moderation, the stones add effectiveness to the gold tooling. Of course, the introduction of jewels on bindings is by no means new; there are numbers of examples, in the museums, of early bindings treated in this manner, but the stones always appear in large metal settings placed on the outside of the leather.

The second prize was awarded to Miss Patience Cockerell for "The Story of a Troll Hunt," bound



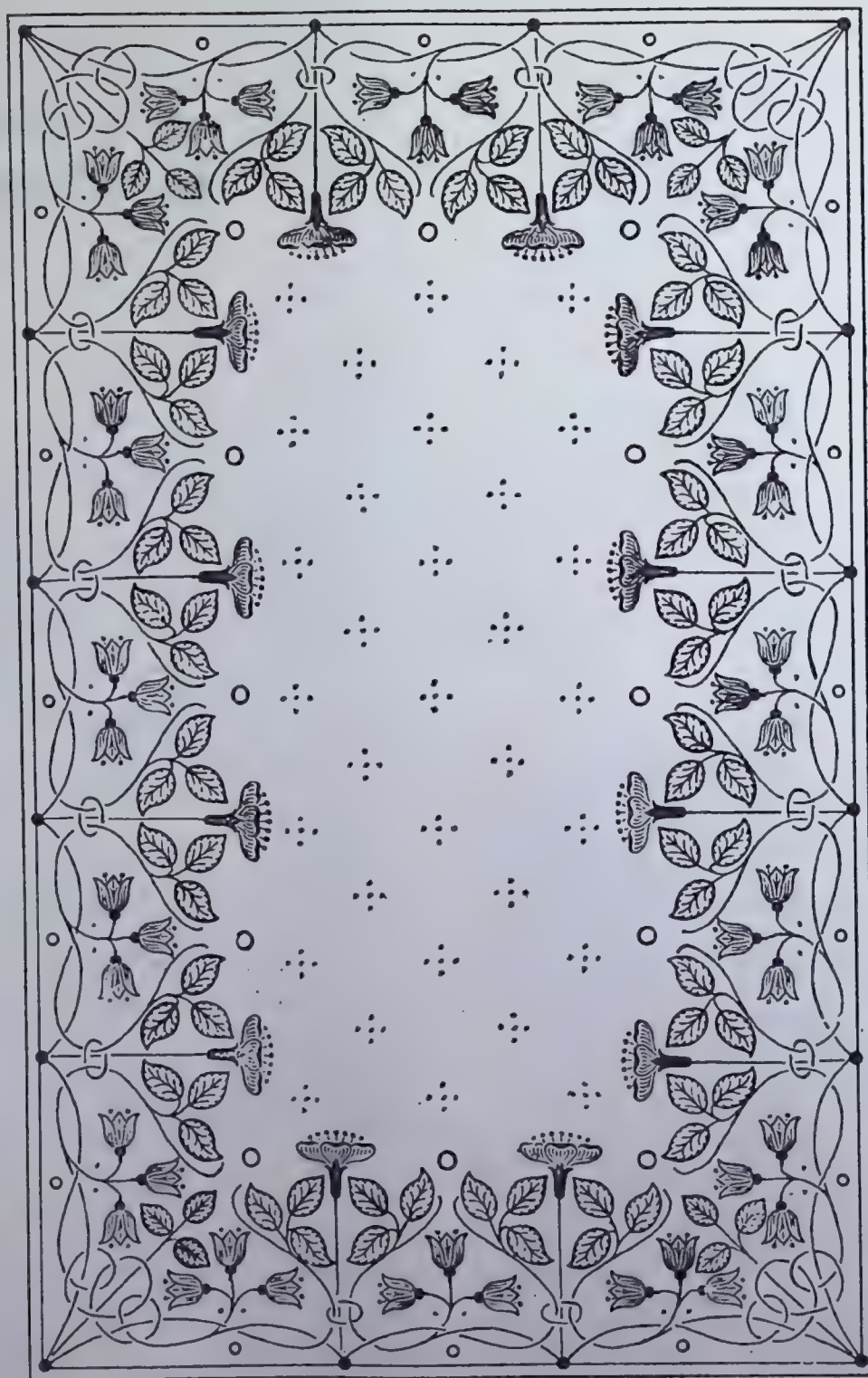
PATTERN OF THE BINDING BY MISS PATIENCE COCKERELL, AWARDED SECOND PRIZE, AND THE TOOLS USED. (See page 77.)

in green morocco and gold tooled. The book, though so simply treated, is of great beauty. We had almost written "*because so simply treated*," for we must confess to a preference for a book bound in this manner over one elaborated to the extent one too commonly sees. The beauty of the morocco has helped Miss Cockerell's book to a great extent, and it was wise of her to display it to its full advantage instead of smothering it with gold tooling. The design is an excellent example of the charming results to be got by a simple repeat. The pattern, it will be seen, is due chiefly to a diamond-shaped ornament, composed of a few simple tools; this is repeated in the four corners, and, enlarged, forms the centre, the whole being joined up by plain lines.

A. F. P.

(To be concluded.)

ARTS & CRAFTS BOOKBINDING PRIZE COMPETITION.

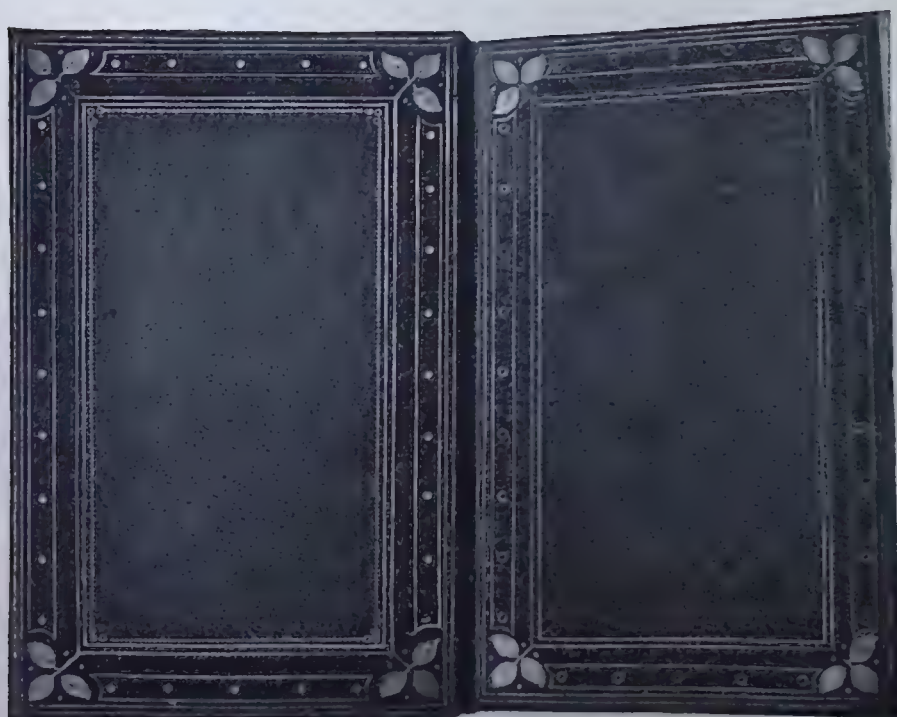
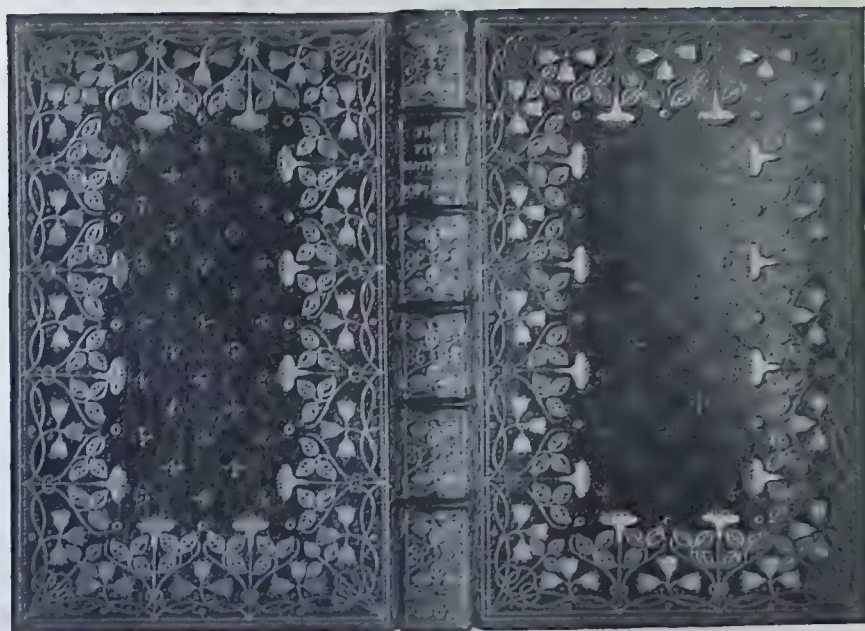


PATTERN OF THE BINDING SHOWN ON THE OPPOSITE PAGE.

ARTS & CRAFTS BOOKBINDING PRIZE COMPETITION.

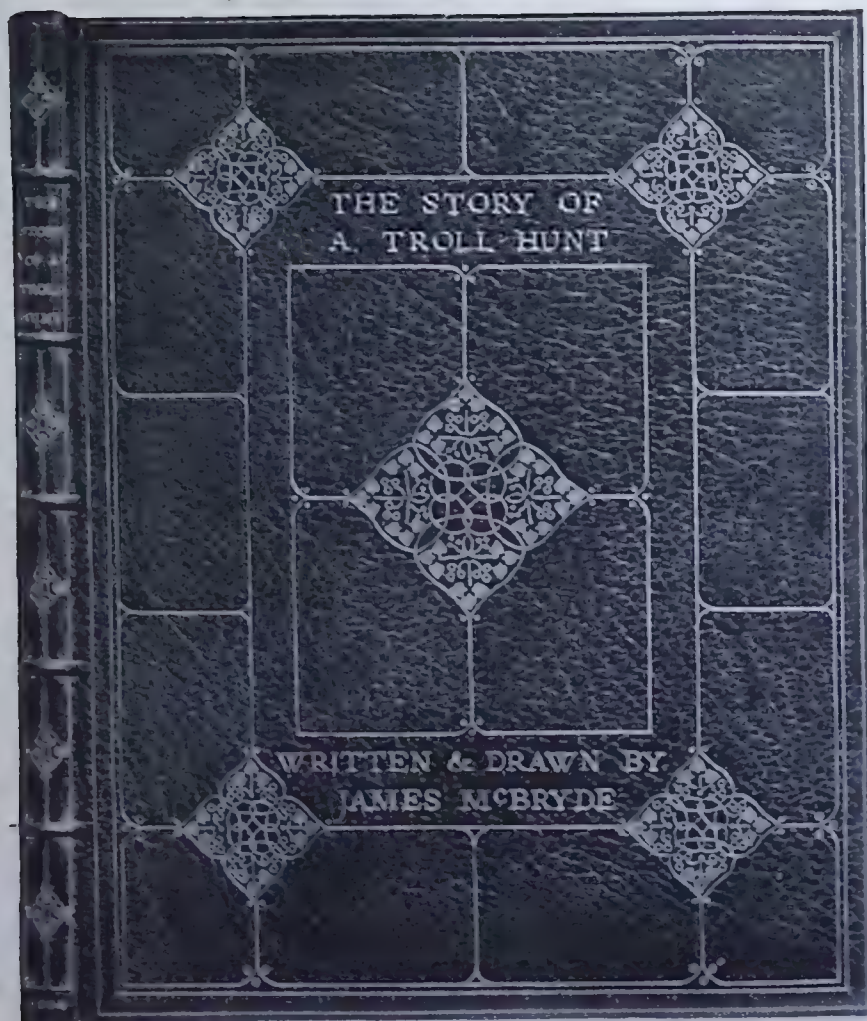
FIRST PRIZE (MEDAL)

Awarded to Miss LUCY
GILCHRIST WRIGHTSON
("Middleton"), Ockenden,
Cuckfield, Sussex



INSIDE COVER
AND FLY-LEAF
OF THE ABOVE

ARTS & CRAFTS BOOKBINDING PRIZE COMPETITION.



SECOND PRIZE (ONE GUINEA)

Awarded to Miss PATIENCE COCKERELL
("Pierce"), 1, Halkin Place, Belgrave
Square. (For Pattern, see page 73)

Bookbinding.

A NEW SERIES OF PRACTICAL ARTICLES ON BINDING, TOOLING, AND DESIGNING.

By F. SANGORSKI, Teacher at the Northampton Institute, and
G. SUTCLIFFE, Teacher at the Camberwell School of Arts and Crafts.

IV.—PREPARING BOARDS AND FRAYING SLIPS.

HAVING sewn our book, the millboard should now be selected. Millboard is a very tough, thin substance, the best being made from pure rope, and is very suitable for the stiff outside cover which is to protect the book. Wooden boards were used for this purpose in the

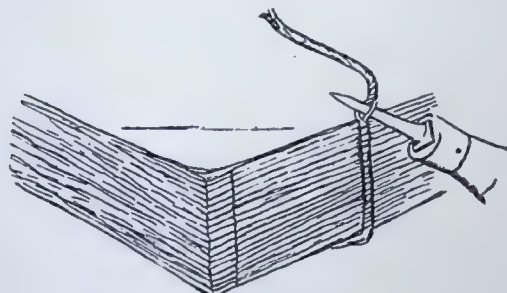


Fig. 25.

early bindings; but these to be strong have to be thick, and would appear clumsy if used on any but large books, and even then would be apt to split. At a later period they were abandoned in favour of a board made of compressed paper. Often the waste sheets of the printing press were used for this purpose, and interesting discoveries from time to time have been made of books in the boards of old bindings. Paper-board has now been entirely supplanted by millboard, which is harder than the paper board and thinner and yet tougher than the wooden board.

The best black hand-made millboard should be used for the best binding, it being harder than the machine-made. It is produced in various sizes,

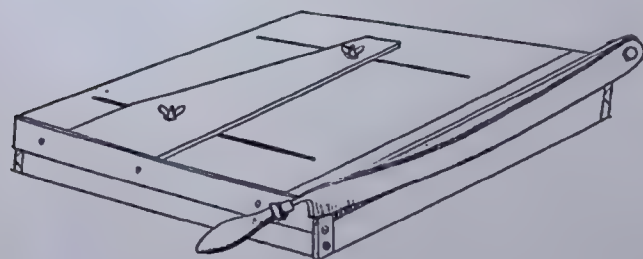


Fig. 26.

but large demy will be found to cut up most conveniently. The thickness varies also, that chiefly in use being what is technically known as from thin to thick sevenpenny, eightpenny, eightpenny one cross, and eightpenny two cross, usually expressed as 7d., 8d., 8d. x, and 8d. x x. If a board thicker

than 8d. x x be required, it is better to make it by pasting two boards together, for, combined, they are harder than a single board of the same thickness. The thickness of the board to be used depends entirely upon the size and thickness of the book. Usually for books of medium thickness, the boards required would be as follows:—

For a book*	about 5 x 3 in.	a 7d. board
„ foolscap 8vo. bk.	„ 6½ x 4½	„ an 8d. „
„ crown „ „	„ 7½ x 5	„ „ 8d. x „
„ sm. royal „ „	„ 10 x 6½	„ „ 8d. x x „

When any of these books are very thick the next thickness of board should be used.

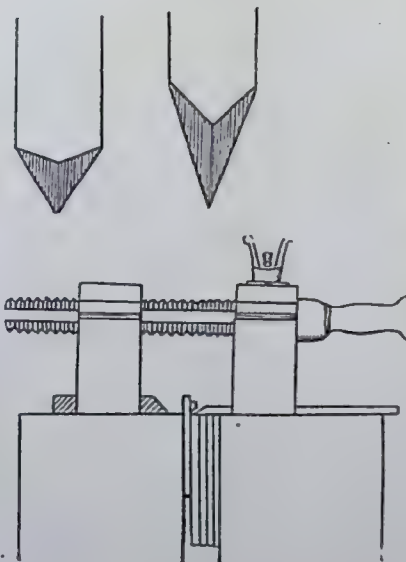


Fig. 27.

The board having been selected, two pieces are cut about quarter of an inch larger than the book all round. For this purpose either a card cutter (Fig. 26), millboard shears (Fig. 30), or, if neither of these are available, a strong knife and straight-edge may be employed. The millboard shears have to be screwed up in the press before they can be used. The edges that are to go to the back of the book have now to be cut smooth with the press and plough. The pair of boards—as these two pieces are now called—together with a piece of waste millboard on the left, to cut against, are put into the cutting side of the press, leaving the edges that are to be cut projecting slightly above the bed of the press. The knife in the plough travels along level with the bed of the press, and whatever projects above is

* The size and name have to be found for a book about 5 by 3.

Arts and Crafts.

cut off. Just enough should be cut off to smooth the edges of the boards. The smaller the piece projecting the easier the cutting. Tighten the press up with the pin, and place the plough in the runners, having first ascertained if the knife is sharp (Fig. 28). If it is, the millboard will be cut quite easily; otherwise it will be very hard work. It is advisable to keep two knives, one for millboard and one for paper. They should be ground quite differently, the one for paper having a much longer and thinner point than the one for millboard (Fig. 27). The cutting is done by moving the plough, held by the handle and the end of the screw, backwards and forwards, tightening the screw very slightly at each movement, so gradually working the knife through the board. The slightest turn of the screw each time is sufficient. If turned too much the edge of the knife is liable to be

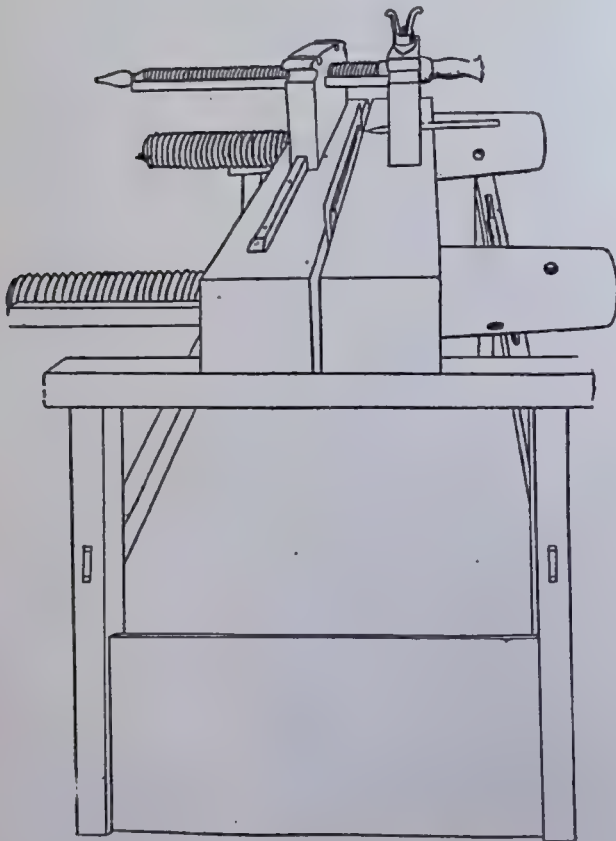


Fig. 28.

injured. In cutting it is important that the plough should be kept on a level with the bed of the press. The knife should project about an inch and a half and lie flat on the press (Fig. 27). This may need some adjusting before cutting. If it be too high, two wedges of paper can be inserted, one at each side of the bolt and between the plough and the knife. If one end be higher than the other, a wedge can be put in at this end (Fig. 31). The cutting side of the press should be used only for cutting, the reverse side being used for all other processes.

The boards, having now one smooth edge, have next to be lined. A piece of common white paper,

slightly larger than the board, and having one long edge cut straight, is pasted on to one side of the board with the straight edge of the paper level

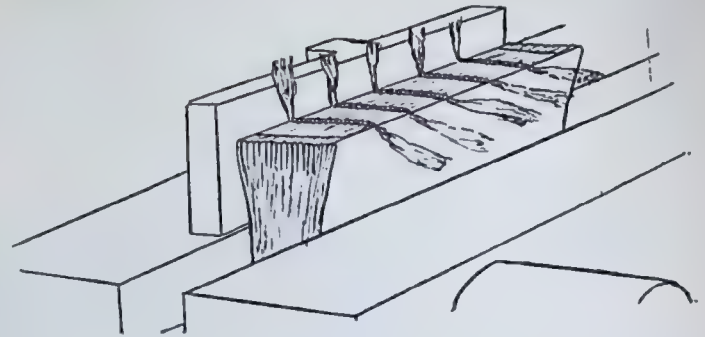


Fig. 29.

with that of the board. Then a piece double the size is pasted and the board covered with this both sides, the paper going round the smooth

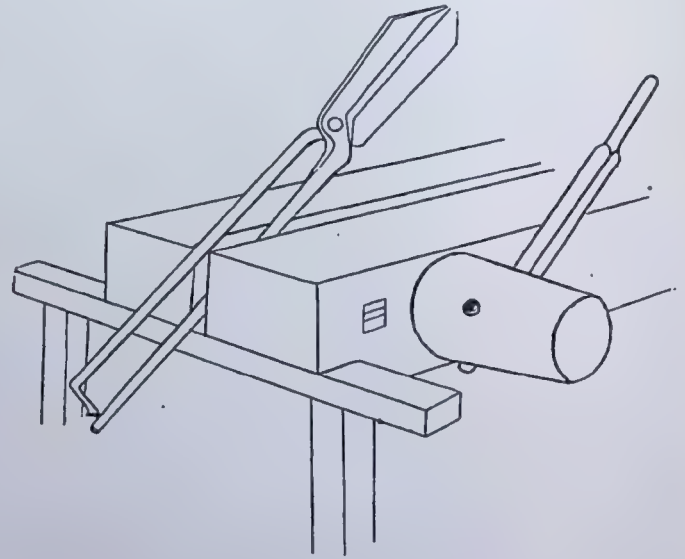


Fig. 30.

edge of the board. It should be rubbed down well on this edge to ensure it sticking there. The other board should be lined in the same way, and the pair then lightly pressed and stood up to dry. The

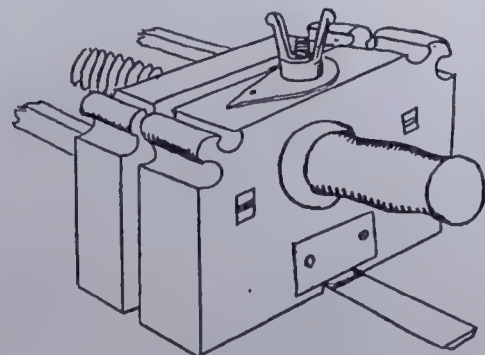


Fig. 31.

extra paper on the one side will cause the board to warp that way, and this side will be placed against the book to help counteract the pull of the leather

which will be pasted on to the other side. While they are drying we can proceed with our book.

The cords have been left about three inches long on either side of the book. These loose ends are now called slips, and have to be frayed out or unravelled. Insert a bodkin between the strands of the cord, close to the book, and part these by drawing the bodkin through the cord (Fig. 25).

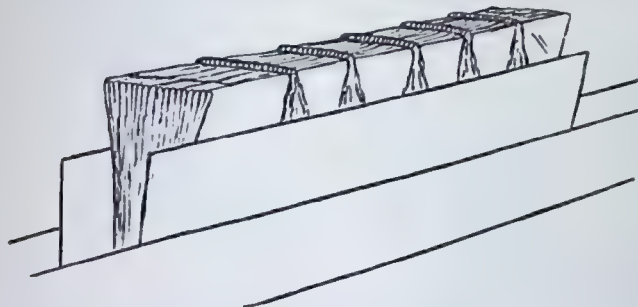


Fig. 32.

This should be repeated until the slip has been entirely unravelled. In doing this a lot of the loose fibre of the cord will probably come out.

As we have before remarked, though a certain amount of swelling at the back of the book is necessary, too much is an objection. The knowledge of the right amount can only be acquired by experience. If there be too much, some of it can be knocked out in the following manner. Screw the book up tightly in the lying press, with the back projecting about two inches, and with the slips left free. Holding a knocking down iron (Fig. 29) against the left side of the book, tap the right side all along with the large hammer and then pull the slips tight, compressing the sections together as much as possible.

V.—GLUING UP AND ROUNDING.

GLUING up is the next process. Knock the book up squarely at the head and back, and place it in the press with a waste piece of millboard on each side over the slips about an inch from the back. Now glue the back all over, taking care to keep the glue off the sides (Fig. 32). The glue is not really wanted on the back at all, but only between the sections, so very little should be used, and this should be worked between the sections as much as possible with the brush. The gusset of the end papers must also be glued, so that it will not open when the book is bound. Rub the glue well in between the sections with a folder, taking off at the same time all that is superfluous. It should be of medium consistency; if it be used too thick it is liable to make a brittle cake on the back, and will not easily run between the sections, but if too thin it will run too far in. For all processes it should be applied quite hot and in a fluid state.

The best Scotch hide glue should be used. To prepare it, half fill the glue-pot with broken

pieces, which just cover with water, and let stand until the next day, when the glue can be easily melted by heating; then add hot water until the required consistency is obtained.

Take the book out of the press, and lay it on a pressing board to dry, with the back projecting slightly over the board. Care must be taken in doing this to keep the book square, for when the glue is dry the back will be quite rigid.

The next two processes, rounding and backing, should be done when all tackiness has disappeared. The glue will then be firmly set, and yet will not be quite hard. If it be allowed to get hard, the book will not easily be brought to the shape required. The object of rounding is to get rid of the now unpleasant, wedge-shaped appearance of the book, caused by the silk in sewing swelling the back. This is partly removed by rounding, partly by backing. The round of the back must therefore be governed entirely by the amount of the swelling. If there be very little, the back can be kept almost flat, but if there be a good deal, it will be difficult to prevent it becoming very round. It is advisable to have a moderate curve; for if the back be very flat it is liable to become concave when the book has been in use, and if very round the book may not open well. As we have remarked, when selecting the silk and in sewing it is possible somewhat to control the swelling.

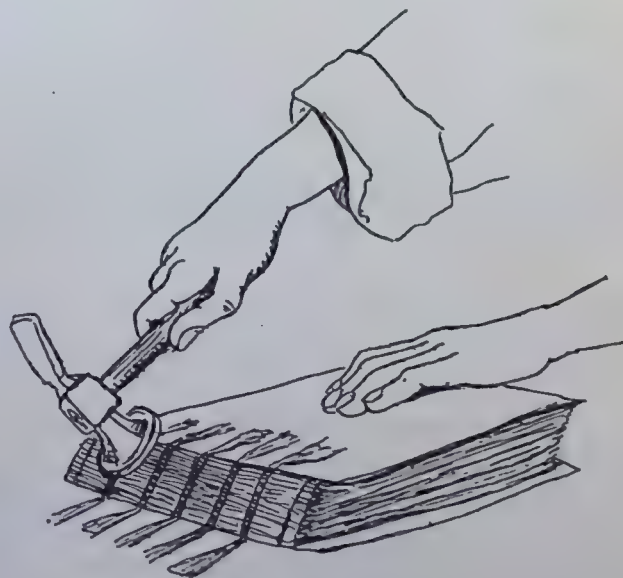


Fig. 33.

The book should be laid on the press with the fore-edge towards the worker, and the thumb of the left hand on the fore-edge. Keeping the book flat, draw over the back with the left fingers, and gently tap it with the large hammer (Fig. 33). Turn the book over, repeat the process, and the back will be found to have assumed a rounded form. If the back be unequally rounded, the process should be repeated until a satisfactory curve has been obtained.

(To be continued.)

Arts and Crafts.

THE mantel clock illustrated herewith—a side view also is given—is one of the many useful objects carved by the pupils which were shown at the exhibition held not long ago by the School of Art Wood-carving, South Kensington, and duly noticed in these columns.

The Gothic box-cover top which is illustrated on the opposite page was also carved by a pupil of the school. It is the reproduction of a fragment of

forms for any artistic work. All rich and beautiful lettering in manuscripts, as well as for mural and monumental inscriptions and mottoes on mantels, beams, architraves, &c., have, for the past thousand years, been almost entirely in Anglo-Saxon, or, as they are sometimes called, Gothic letters. It is curious to note that these forms held their way all through the Middle Ages for illuminated writing and decorative inscriptions, the



MANTEL CLOCK
CARVED BY
ALFRED ROWE

sixteenth century carving, from which one with a little knowledge of design could easily reconstruct an entire alms-box, which would be very suitable for a Gothic church.

THE carver should know something of lettering. A picture-frame or a casket often needs a monogram, name, or motto to complete it; but the best carving would be spoiled if the lettering betrayed ignorance of the correct forms and proportions of the particular style of letters adopted. The forms of the common, or Roman alphabet, cannot, as a rule, be employed in artistic work, unless they are made unusual—picturesque or grotesque—by some alteration that suggests a look of age or quaintness. The letters that constantly meet the eye on signboards and posters may be said to be vulgarised by use and familiarity. They are forms that two thousand years of wear have shown to be the best for practical use on account of their remarkable distinctness; but they must give place to the more cursive and picturesque Anglo-Saxon



Roman forms being as uniformly discarded. Considering that the Latin language was exclusively used in Catholic times in the Church ritual, it is noteworthy that when the mediæval artist sought to make lettering beautiful, it was the Gothic form that caught his eye and fancy.

Elsewhere will be found [see supplementary sheet of working designs—ED. A. & C.] an illustration of a variety of feet that might be appropriately used for the stems of Gothic letters. It is hardly necessary to say that, one type selected, all the letters must be in accord. B. PITMAN.

WOOD
CARVING



COPY OF A SIXTEENTH
CENTURY BOX • CARVED IN
OAK BY JENNY E. HEARNE

The School of Industrial Arts, Geneva.

(Concluded.)

WE have already said something of the schools in which drawing is taught, and the excellent system in operation, but the important question for consideration for English readers is whether or not some of these methods might be applied to our own schools with advantage. It was with the idea of solving this problem that the go-ahead County Council of the West Riding of Yorkshire arranged for the visit of some of the West Riding art masters to Geneva. On their return, after a stay of six weeks, during which time they were enrolled as pupils of the School of Industrial Arts, they presented a report embodying the results of their observations, with suggestions for the consideration of the County Education Committee. Though these suggestions were made with special reference to the system of art instruction in Yorkshire, in most cases they apply with equal force to teaching in other counties.

The masters, in the first place, believe it would be impossible to incorporate the points of excellence of the organisation of the Geneva School into the West Riding scheme without completely reorganising art instruction as at present given in Yorkshire. It would be necessary to organise the teaching of elementary drawing; to focus its endeavours; to sweep away much of the art teaching at present required; to recoup the schools of art that have to abolish the practice of such fancy work by students as painting copies and landscapes and flowers on tambourines and similar objects. Above all it would be necessary to establish one or two schools the aim of which should be to teach Art in its Relations to Industry, with practical demonstrations and instruction by specialists, in each craft or subject to be included in the curriculum, the consecutive working time of the student being made to extend over some years. These schools would turn out much better art workmen than can be provided by ordinary workshop apprenticeship. The crafts that are predominant in the West Riding should receive the principal attention, such crafts as are of general application in the United Kingdom receiving secondary consideration.

Existing institutions might be utilised in such a scheme, and the teaching of different crafts or subjects might be allocated to different schools in the more populous districts; it might then be possible to concentrate all students studying the same craft in one school and provide for them an efficient instructor. Or a certain number of centres might be arranged for certain crafts, and a staff of specialists might visit them in rotation.

The art masters also consider that great advantage might accrue from the appointment of a committee of experts, both from the artistic and commercial points of view, for the purpose of reporting as to existing provisions for art educa-

tion, and how they might be made available in a scheme of extension—whether all or most of the existing schools should be encouraged to enter upon work of a more applied character, or whether one strong school of art technology would be preferable—and, finally, the correlation of the art work of schools of all grades.

The most pressing need, it is pointed out, is to bring the teaching of drawing both in Elementary and Secondary schools into a continuous system. When this has been effected, our schools of art will be able more certainly to carry out the purposes for which they are intended.

Something might be done at once to bring craft classes, such as wood-carving, modelled work and decorative painting into real touch with design and modelling classes. Endeavour might also be made to arrange for apprentices in certain crafts, to divide their time between the school of art and the workshop. The connection which at present exists in many cases between design and modelling and the craft classes is often of a nominal character, students in the latter merely looking to the teachers to supply them with designs and tracings to work from, and never attempting to learn to design for themselves.

It is urged as specially desirable that, as a rule, the board of managers of each art school should include representatives of artistic professions and of art manufactures, and that in certain schools, at any rate, the application of art teaching to local industries should receive more attention. There would be some danger in the indiscriminate encouragement of craft classes in the art schools, but the development of such classes in association with the trades of certain districts is desirable.

The drawings executed in art classes might often with advantage be made on a much larger scale. The Board of Education restrict the sizes of National Competition and Certificate works, and this in itself has a contrary tendency.

In concluding these articles, the writer must acknowledge the great help afforded him by Mr. J. Graham (of the Education Committee), who, with Mr. J. H. Webster, so admirably organised the whole exhibition. Among those who studied at the school at Geneva last year were J. W. Nichol, art master, Bradford Education Authority; T. Butterfield, Keighley School; C. Barber, Batley School; J. Swire, Wakefield School; N. Heard, Shipley School; F. C. J. Cockburn, art master, Halifax Education Authority; W. Shuttleworth, Skipton School; J. J. Gledhill, Dewsbury School.

Those of our readers interested in the work of the school who missed the exhibition at Leeds will be glad to hear that the exhibition in its entirety will be repeated at Kingston-on-Thames this month.

A. F. P.

Repoussé Metal Work.

A DEMONSTRATION BY T. G. GAWTHORP.

(For the full-sized design for a Hot-water Jug, see the Supplementary Sheet dated May.)

IV.—FINISHING.

“**W**E have now worked on our copper plate from the front and the back, completing the raising and modelling, and there does not seem to be much more that can be done to it with advantage,” said Mr. Gawthorp, regarding it critically. “But before we remove it from the pitch-block for the finishing, let us be sure we have not overlooked any mistakes,” he added. He affected to scrutinise his work, but of course, there was little chance of discovering any oversight or mistake in what had passed through such skilful hands.

The next moment he had taken up a broad flat chisel and forced it between the metal and the cement, and they were again apart. He handed the plate to his assistant, who cleaned off the pitch from it with a rag soaked in turpentine, after slightly warming the metal, taking care to keep the turpentine away from the flame. In the meanwhile he took up the spatula, which had been made nearly red hot, and with it pressed down the cement where he had pushed it into the hollows

with some broken pieces of cement, the sunken parts of the plate, which he then held over the



REPOUSSÉ METAL WORK.

Fig. 9.—Rounding.

lighted blow lamp with a pair of pliers, until the cement melted, flowing into and filling up all the



REPOUSSÉ METAL WORK.

Fig. 10.—Finishing from the Front.

which had been made by taking the plate off the pitch-block. Soon the surface of the cement was smooth again. While it was cooling he filled in,

hollows level. This having quite set, he warmed the cement on the back of the plate and also that on the pitch-block, and firmly pressed the two

Arts and Crafts.

surfaces closely together so that they united. The cement was soon cold again, and then the finishing of the repoussé stage of the work, by correcting the modelling from the front side, was begun.



REPOUSSÉ METAL WORK.

Fig. 11.—Soldering the Bottom of the Jug.

"We now go carefully over the outline with a thick blunt tracer," the Demonstrator explained, "and wherever the background has been lifted above the level by the beating up of the design, we hammer it down, using just as much force as is necessary to

"What you seem to be doing now would in carving be called under-cutting?" remarked the scribe.

"That is so, but one must be careful not to carry it too far," was the reply. "You see, there is danger of forcing the tool right through the metal, and if we get a crack or a hole, it will be no easy matter to mend it. In the treatment of a design of leafage like this one, the undercutting—if you choose to call it so—is certainly very useful, for it is the best way of detaching a leaf from the background without giving it a heavy and clumsy appearance. It is important to hold the tool at the proper angle. One side of the tool, you see, is flat on the background, and the other is nearly at a right angle to it. Of course, we must make the tool travel along continuously, just as in ordinary tracing. . . .

"There! I think our outline now has been brought back to its original limits. A beginner usually manages to drive it below the original surface, and that, of course, must be avoided.

"We must now smooth away the marks left by the tracer. The work being now in relief there is no longer any need for the traced outline. We will get rid of it. And as the relief of the design looks a little too flat, we must manage to bring up the pattern a little more prominently. You see, I direct the blows of the hammer in such a way as to draw the tool along while striking it. A beginner sometimes finds it rather difficult to do this evenly at first, and is apt to dent or roughen the background. But there is no real difficulty; you have only to realise that a certain portion of

Fig. 12.—Tools used in Raising from the Back.

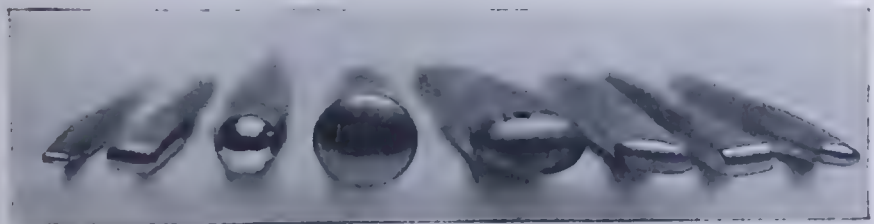


Fig. 13.—Tools used in Finishing from the Front.



bring down the background to its original level. I am holding the tool, you see, at such an angle that the top is well inside the work. Try to force the metal at the edge of the relief portions underneath the outline."

the thickness of the metal is being *drawn* from one spot to another, and use the hammer quickly enough to allow of the tool receiving a second blow before it has quite passed over the spot where it rested when the first blow fell."

Arts and Crafts.

The modelling of the raised parts of the design was next corrected, the lighter hammer being used. The bruises left by the raising tools were smoothed out, and the different levels were brought

"To solder, it is most important to see that the edges or parts to be attached are filed or scraped perfectly clean. They must not be fingered. The presence of any grease or pitch will prevent the



REPOUSSÉ METAL WORK.

Fig. 14.—The Parts of the Jug about to be made up.

into harmony without flattening down the relief again, and without sacrifice of that just effect of light and shade which can only be obtained by contrast.

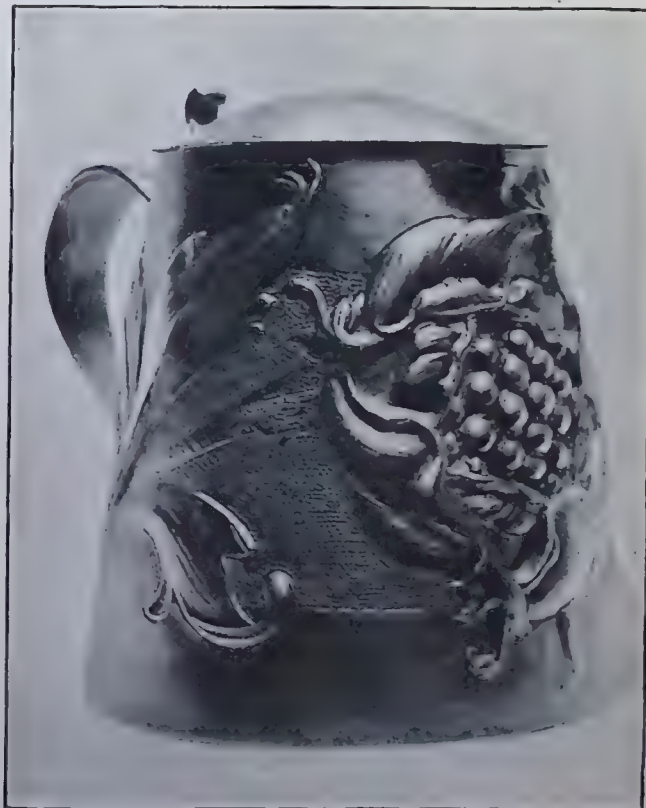
"Of course, one would not want to efface evidence of the tool marks which occur legitimately in carrying out the design," said Mr. Gawthorp, "for to do so would be to give our work that machine-like finish which every artist abhors. But tool marks, unless they occur in the right direction, are distinctly blemishes, which only tell of the incapacity of the worker."

V.—MAKING UP.

THE making up of the hot-water jug was carried out by the assistant, with running commentaries by Mr. Gawthorp on each operation as it proceeded. He said:—

"After the repoussé is completely finished, you thoroughly clean off the pitch with turpentine after slightly warming the metal—you must keep the turpentine away from the flame. You then still further clean the plate by dipping it in aqua fortis—you mustn't let the acid touch the skin—and washing it immediately in clean water. Afterwards it is dried in sawdust. A novice may find it less troublesome to scour it well with red sand and water. When this is thoroughly done, having cut the metal accurately to shape, you place the half-round stake (Fig. 16) in the vice and proceed to bend the body of the jug carefully round, tapping it evenly with the flat-faced mallet, and without denting any portion of it. When the ends meet, they can either be riveted up—for which purpose an overlap of metal has to be left—or the two edges are soldered together. Even if the body has been riveted the novice will still find it necessary to run solder in the joint to make it water-tight.

joint being made. This mixture is a small quantity of spirits of salts (muriatic or hydrochloric acid)



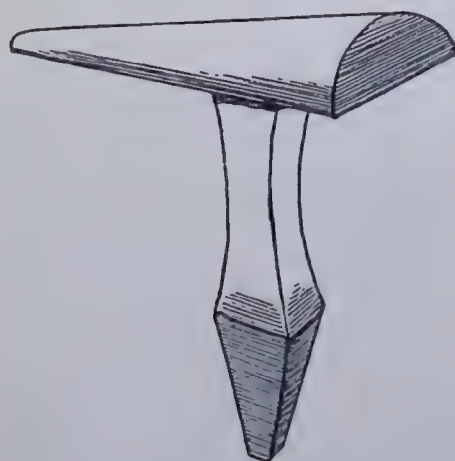
REPOUSSÉ METAL WORK.

Fig. 15.—The Jug completed.

'killed' by putting small cuttings of zinc in it, and then adding a little water—and some fine blowpipe

solder. You heat the soldering iron in the gas-stove until nearly, but not quite, red hot (Fig. 11), and dip it in the salts and proceed with the soldering, using more spirits as a flux. [The photo shows soldering in the *bottom*, but the *method* is the same for the *sides*.] After soldering, the metal has to be cleaned off with hot water to get rid of the salts, which would corrode if left on."

The handle was saw-pierced to size and shape out of 16 B.W.G. copper and then bent over the stake to shape; afterwards it was riveted to the body with two small copper rivets, as indicated in the illustration of the completed jug. The top was cut out to shape from 22 B.W.G. copper a little larger than required. With the compass the size of the raised portion was indicated, and then with a round-faced mallet it was "domed" on a sandbag to the required height. A very blunt tracer was used in order to get a flat rim outside the "dome." The little thumb piece was cut out and soldered to the lid. The bottom—of a size just to slip in about half an inch from the bottom edge—was next cut out and soldered in (Fig. 11). For the hinging of the lid a small set-back hinge (such as can be bought from any ironmonger) was used, the pin being removed and each part soldered in its respective place (see the full-size drawing of the jug given in the May number of ARTS &



REPOUSSÉ METAL WORK.

Fig. 16.—Stake used in Shaping.

CRAFTS). When all was secure the pin was put back, and the hinge was joined up again.

"Of course a serious craftsman such as seeks instruction in a magazine like yours," said Mr. Gawthorp, "would not be satisfied with a machine-made hinge, but would wish to provide a suitable one made by himself for the purpose."

The jug was now ready to be polished, and this was subsequently done with rotten stone and oil, a simple process far preferable to any involving the use of a prepared paste, which usually contains an acid which tarnishes the copper.

A Lesson in Light Jewellery.

By W. H. MEGGS, of the Camberwell School of Arts and Crafts.

II.—MAKING THE CHAIN AND CATCH.

IN my last talk I confined myself to soldering and settings. We will now deal with the making of the chain and catch. We will first take into consideration the making of one of the simplest forms of a chain—one composed of oval or circular links. You will see that the operation is a very simple one.

To make the oval link.—Take a piece of flattened wire, oblong in section, round off the edges with a

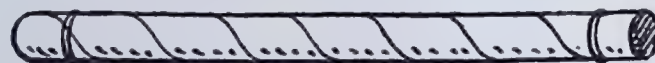


Fig. 8.

file, and around this mandrel coil spirally a strip of thin paper, securing the ends by thin binding wire, as shown in Fig. 8. You will see presently the



Fig. 9.

use of the paper. Having drawn the wire down to the required thickness, and annealed it, you coil it closely round the mandrel (Fig. 9). By applying a flame now you burn the paper away, and the coil of wire is easily removed. Without this device you would have difficulty in releasing it from the mandrel. With a small fretsaw sever off the links, taking care to keep the cut regular and neat. In links of this kind it will be found best to keep the cut at the end (Fig. 10), for when linked up and soldered the join will hardly be noticed.

For circular links procure a length of round wire, to serve for the mandrel. Coil the wire round it and proceed as before. Oval and circle may now be linked up alternately and soldered. This gives us the simplest form of chain. In soldering we must be careful not to let the heat go beyond the link we are working on, otherwise we may find some of the links have got soldered together. One way to avoid this is to paint each link (when soldered) with a solution of rouge and water; the rouge will repel the solder.

Arts and Crafts.

In my chain and pendant, illustrated last month, stones are introduced with links composed of twisted wires, grains and other elements. Further suggestions for the beginner are seen in the accompanying diagrams (Fig. 12). In the first example (A) the ornaments are repeated alternately, and linked



Fig. 10.



Fig. 11.

together with oval and circular links. In the next instance (B) stones are let into the chain, and links made from twisted wire are introduced at intervals. Small pendants to be attached to the chain are shown at C and D. We must avoid placing them beyond the semicircle, otherwise they will hang awkwardly when worn. A simple and pleasing

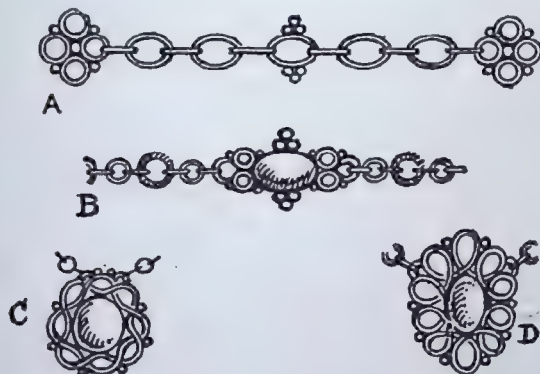


Fig. 12.

effect can be produced by coiling or interlacing wire round a stone; at the crossings grains may be introduced. A rich effect in chain work may be produced by using twisted wire throughout, or the twist may be slightly flattened by passing it through the mills (Fig. 10).

To make twisted wire, take some round wire, and pull it down (through the draw plate) to a convenient size. It must now be annealed on the charcoal block with a mouth blow-pipe and a small flame, great care being exercised to get a uniform degree of heat throughout. Place both ends in the slide tongs. The centre of the wire must be bent round a piece of wire, and placed in the vice (Fig. 15). Now coil the two lengths together. If the wire does not twist up regularly it was not annealed uniformly throughout, for the softest part will twist first.

To make grains, cut a small length of silver wire, place it on a charcoal block and direct the flame upon it, increasing the heat until the metal melts into a ball. If the silver does not melt readily, paint it with the borax solution (see page 45). If you wish to combine three of such grains—in this way you get a useful little ornament—place them carefully in position on the charcoal block, apply the borax solution and a tiny piece of silver solder

to the centre and solder them together. Placed on either side of an oval link, they will be quite effective.

You may prefer to set your stone in a wreath of foliage. In that case, select wire of the requisite thickness for your stem, heat the end and dip it in the borax solution; now apply a stronger flame, and the wire will quickly melt and form a bead (Fig. 13A), which must be flattened out upon a stake, and you can file it into any shape you please (Fig. 13B). You should have by you as a model some photographs of nature, or, if possible, the actual plant upon which your wreath is based, and constantly refer to it to study its growth, construction, and general character.

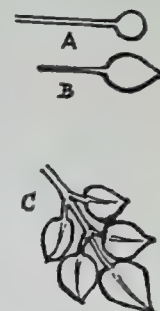


Fig. 13.

To make the catch, take a length of wire about one-eighth of an inch broad, and oblong in section, file the edges slightly away till an oval is obtained. This wire, as before, will serve for our mandrel. Bind around it a strip of silver and solder the join. Five-eighths of an inch will be found a convenient length. File both edges true. On one end solder a piece of metal, and to the centre of this a circular link (Fig. 14A). The other end—i.e., the open portion—will receive the tongue of the catch. Now take a strip of metal, of width slightly less than that of the tube, and to the bottom surface, and at right angles, solder a plate, and to this plate another circular link (Fig. 14B). On the top surface of the plate and near the end make a slight groove.

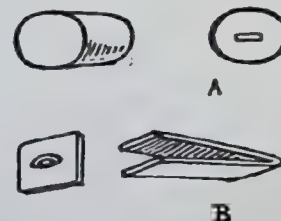


Fig. 14.

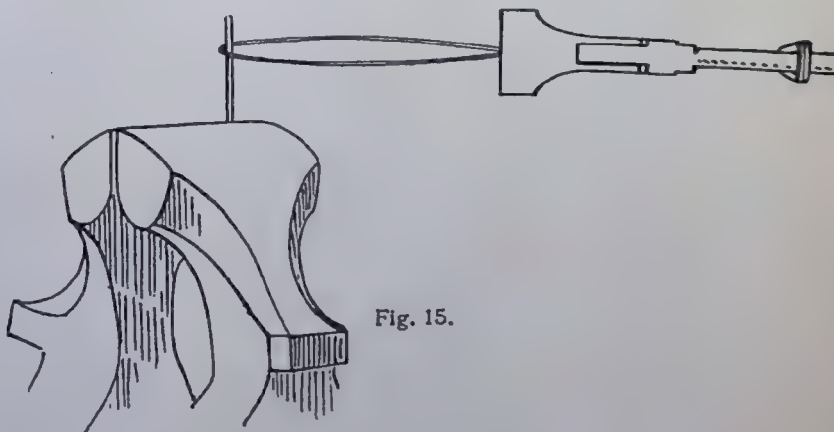


Fig. 15.

When inserted into the snap, the tongue will spring into position and hold tight. We now file up the catch, link one part on each end of the chain and solder the joins.

The treatment and making of the pendant have next to be considered.

W. H. MEGGS.

(To be continued.)

The London County Council Art Scholarships Competition.

AN interesting exhibition of selected works submitted in competition for London County Council Art Scholarships was held on May 26 and 27, at the Medical Examination Hall, Victoria Embankment. It would undoubtedly have attracted more students and teachers of the subjects of the applied arts it embraced if they had known of it in time, but unfortunately the public got its first information, from the newspapers, only after the event. Even to those present it was not clear to what extent the competition was open to candidates outside the schools under the control of the London County Council. That it was not confined to the latter was evident, for there were contributions, for example, by students of the Royal College of Art. So far as we could ascertain, the schools represented were the Central School of Arts and Crafts, the Northampton Technical Institute, the Shoreditch Technical Institute, the Camberwell, Camden, Battersea, and Hammersmith Schools, and the Royal Female College of Art. There was no catalogue; the original descriptive labels attached by competitors to their exhibits appeared in some cases and not in others, but what was particularly annoying was that the awards, although settled before the opening of the exhibition, were not made known even at the close. The information is not to be given until some time in August. Hence no opportunity was afforded unsuccessful competitors to study the reasons of their failure, nor were they given a chance to guess what the standard might be by which their work would be judged if they should try again on another occasion. The position of the candidates who won the scholarships was even more provoking; for, having no assurance of their success, their plans, not only for the summer vacation, but for the future, too—in some cases no doubt—were beset with difficulties.

As we have said, the exhibition was an interesting one. It is the commendable aim of the County Council to make their technical schools of use to the trade of the metropolis by supplying it with young craftsmen, artistically trained, but with special reference to some particular industry by which they may hope to earn a living, rather than turn out mere art students with a general smattering of many subjects but no practical knowledge how to apply it to any particular art or craft. The Central School of Arts and Crafts and the Camberwell School of Arts and Crafts are typical examples to which the Council are accustomed to point as best embodying this intention, and the work of both was strongly in evidence. The Northampton Institute and the Camden School, too, made a good showing; but it was the Shoreditch Technical Institute, with its

classes in cabinet-making, that showed the most recent and interesting development of our municipal technical educational experiment. Nothing could have been more promising than the exhibits of the clever little band of youngsters recruited by Mr. Hicks for this important branch of industry. Not only was their craftsmanship generally unexceptionable, but in most cases also the designing of the furniture, which, we understand, was wholly original. Especially worthy of notice were a small oval inlaid satin-wood table by Arthur Watley (age 18), and a ladies' small work-table of veneered mahogany, with an ingenious drawer opening equally well from the back or the front, by a Shoreditch student. Excellent, too, were Ernest W. Storr's writing cabinet and book-case, beautifully veneered; C. Buck's hanging cabinet; Joseph Bennett's lady's writing cabinet in mahogany; and Charles Feline's dainty toilet-table glass in walnut, with veneers of darker walnut. Creditable examples of cabinet work from other schools included a very neat mirror frame veneered with rosewood and inlaid with satin-wood, by I. V. Block, and one veneered with Coromandel wood, with ebony mouldings—including a difficult interior moulding cleverly arranged—by W. Willingale. Both of these were from the Central School of Arts and Crafts. Prettily designed, but dangerously impracticable, was a baby's chair by L. B. Webb, age 15. It was interesting as the only example of inlay in furniture that we recall at the exhibition. A small book-case, in Chippendale style, by A. W. Banyard (Northampton Institute), was a beautiful piece of workmanship.

There was a highly creditable show of book-bindings, displaying pleasing variety in the materials used, and in the methods of treatment, and some really good designing. In a few cases, however, a striving for originality in inlaying resulted in violent colour contrasts which could but make the judicious grieve. But even some of the failures were interesting. On every side there was evidence of a high standard of craftsmanship, telling of the increasing influence of the sound principles inculcated by Mr. T. J. Cobden-Sanderson, pioneer in the revival of English bookbinding.

Among the more noteworthy bindings we noticed a "Childe Harold" by Peter McLeish (Central School) bound in green morocco, gold tooled, with red, violet, and green inlays—a pleasant suggestion of the old English cottage roof pattern, combined with a rich, conventional treatment of the rose; "Some Reproductions of Dürer's Wood Engravings," bound by J. Chapple (Camberwell) in red Niger leather, with gold and blind tooling effectively combined and appropriately suggesting early

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German stamped work; "Wordsworth," bound by S. Weedon (Northampton Institute) in green morocco, with red inlaid border, an effective example of the richness obtainable by gold tooling on a red ground, closely filled with small dots; "Thomas à Kempis," by Miss I. Mahomed (Bolt Court and Central Schools), admirably bound in brown morocco, with a vine border in gold and green and blind-tooled diaper; a visitors' book by the same lady, suggesting an early mediæval binding, in oak boards, and silver clasps, with an undyed leather back, blind tooled; "Essays of Elia," by A. Langford (Camberwell), suggesting the decorative possibilities of combining painting with gold tooling on vellum; "A Prayer-book," by A. Wright (Camberwell), with a cross formed by the delicate interlacing of gold lines, a notable example of good taste and artistic reserve; "Ecce Mundus," by Peter McLeish (Central School), in white pigskin, very daintily tooled, but with clumsily formed flowers in red, making patches of colour that were far too prominent, killing, indeed, the effect of an otherwise delicately conceived design. A similar blemish must be noted in the case of a charming design tooled on a "Sesame and Lilies," bound in vellum by Kindall (Central School); the beauty of the pattern—formed of bands outlined in gold and cunningly interlaced in the centre—was quite destroyed by the violent colouring of the bands.

The metal work on the whole was disappointing. Of actual silver-smithing there was only one original piece of any importance—a chalice and paten by Ella Champion (Camberwell)—and that, though beautiful in design, was singularly unsatisfactory in construction, the metal of the bowl itself being so thin as to be easily compressible between the thumb and forefinger. We observe a tendency to overdo the application of the twisted wire in decoration. The device is a useful one; but it is effective only when used with great moderation, as, for instance, in breaking up a considerable undecorated surface; but when, as in the case of a certain chalice we noted, it is freely applied, worked up into cheap "ornament," the effect is vulgar in the extreme—particularly when, as in this instance, the workmanship on the chalice itself is far from good. As an example of good design and thoroughly sound workmanship there was nothing better than the repoussé copper alms-dish (set with "Taylor's enamels") by Rose K. Evans (Camberwell). The largest display in metal work was, as usual, made by the Central School, but in several of the exhibits we were sorry to notice defects in methods of craftsmanship for which it is not easy to account. In the case, for instance, of the wrought casket in gilded metal with modelled corners (storks), by W. J. C. English, nothing could be more flimsy than the little feet that were soldered on, and, palpably, formed no essential part of the construction. The storks looked far too plastic for metal; such cast work will probably be finished with the graver, but this is not what one expects to find at such an exhibition. Again, in a punch bowl by Albert J. Wilkins, the frieze had all the appear-

ance of having been modelled in wax and cast—it certainly did not look like repoussé work. A copper chalice by Frederick Barber was a distressing medley of handmade and machine work. Even more remarkable was the machine-like look of a copper cup and cover by Arthur Ware. The cover evidently had been finished on a lathe—perhaps because it had got out of shape in the attaching of the rim. However this may be, it is evident that if the work of this excellent school is to be kept up to its original standard, a stop must be put to such methods of craftsmanship. Least of all would one expect to find evidence of them in work sent, in competition, for the art scholarships of the London County Council.

The designs of Burne-Jones seem to afford a prolific source of inspiration to students in metal work at this school, and it is an interesting commentary on the highly decorative character that marked all the work of that much lamented master that his designs for stained glass, and even his paintings, appear as suitable when applied to metal, either in the flat, in relief, or in the round, as in their original uses. On the present occasion we find them employed in each of the three ways mentioned. At the Central School's own exhibition last year we spoke of the remarkable reproduction, as a silver statuette, of the female figure of Burne-Jones's "Merlin and Vivian," modelled and cast by A. J. Wilkins, a youth, with no other model than an ordinary print of the painting. The statuette was sent to the exhibition under present notice, together with a chalice decorated with designs also after Burne-Jones. A casket by Walter Stoye showed modelled panels after the same master. Mention must also be made of a copper ciborium—presumably to be plated—by Edgar E. Davis; a repoussé copper goblet by Minton A. Humphreys; and a beautiful little bronze key designed and wrought by M. C. Oliver, also of the Central School.

The jewellery exhibits were neither many nor important. In enamel there was nothing calling for mention. This was disappointing, and rather surprising in view of the continued vogue of such work and the facilities afforded for its production in well-equipped laboratories like those of the Central and Camberwell Schools. A silver chain with pendant and a belt clasp by A. Allport (Camberwell) and a silver miniature frame, delicately wrought, by Ella Champion, deserve commendation.

Some very creditable copperplate engraving from Northampton Institute included reproductive work by H. S. B. Spencer (aged 17), and an original book-plate good in design and rich in line. Very good, too, were some specimens by H. R. F. Leith (Northampton), and by H. K. Wolfenden, E. A. Pawley, John N. Winter, and J. W. Menhenett (all of the Central School).

Embroidery at the Camberwell School of late has been given a more practical turn than hitherto, having been brought into actual relation with dress-making. Among the examples resulting from the union may be noted a charmingly embroidered

linen gown by that clever pupil of Camberwell, Miss Dorothy Jones. Other specimens of her dainty needlecraft were a small Prayer-book cover exquisitely worked in tent-stitch, and a wonderful little sampler of gold-couching and other stitchery. Other beautiful embroideries were an opera-glass bag of white satin with clover design worked in natural colours by J. F. Elcomb; yoke, belt, cuffs, and pocket for a costume by Rose K. Evans; yoke and bag by Margaret Miller (Camberwell); doyleys by Hilda M. L. Thorington; and a yoke by A. L. Tomalin.

There was a small, promising collection of stained glass contributed by Conrad A. Howard of Camberwell, and Ernest J. Tucker, F. A. Coultling, and A. Pike of the Central School. We shall be surprised if this does not lead to something much better in the near future.

Among the objects modelled from life there was a charming little collection of work by Amy Wilkins (Central School), including two statuettes, "The Thread of Life" (a seated female nude) and "The Bathers" (a shrinking boy), which have already been noticed in these columns.

Constance Skinner (Hammersmith), who took a silver medal at the National Competition last year, sent a beautifully modelled male nude; and, on a smaller scale, a graceful circular composition of a woman, embodying "Sleep." By David B. Brown (Central School) was a nude man with a scythe, excellent in movement, and by Maggie Richardson (Royal College of Art) a carefully studied male nude and a charmingly composed and beautifully modelled relief of a Satyr and Cupids. The examples of illuminating and writing showed remarkable progress, except in regard to the colour combinations, which were generally lacking in harmony. A pleasing exception was a simple union of black lettering with ornament apparently done in Antwerp blue lightened with Chinese white. The lettering, not only in manuscript but throughout, was notably good, showing even in the descriptive labels of white the healthy influence of that excellent instructor, Mr. E. Johnston, who teaches both at the Royal College of Art and the Central School of Arts and Crafts. Among the few names of exhibitors in this class which could be ascertained was that of Rose K. Evans, whose work was excellent.

Exhibition by the Dress Designers' Society.

A SPECIALLY attractive feature of the recent exhibition at the Doré Gallery, New Bond Street, were the costumes worn on the occasion by living models. How ineffective an artistic gown may look when only arranged upon a dummy was seen in the instance of one by Professor Peter Behrens, of Düsseldorf, which he designed for his wife, and what interest a beautiful costume may afford when becomingly worn with suitable accessories, was illustrated by four different

examples of living models. One lady was picturesquely attired in a genuine old Louis Seize brocade gown, properly set off with the aid of busk and pannier. Another wore a rich red velvet evening dress, designed by Miss Edith Craig, with a necklace of silver set with carbuncles, designed by Mr. Jos. Hodel; a silver girdle of exquisite workmanship, by the same artist, did duty in her hair, and she carried a daintily painted fan ("The Garden of Sleep"), the work of Miss Margaret Legge. A third lady wore a fanciful evening gown of green "Liberty" velveteen, daintily embodying the idea of "Water." It was designed by Miss Alice Grant and M. St. Leger Clark (known to fashion as "Lydia"); fishes, bubbles, and spray, in horn, aluminium, and silver, were suggested in the ornaments and trimmings by Mr. F. T. Partridge, who contributed also in no small degree to the success of the ensemble by his artistic jewellery for coiffure and corsage.

The other costume worn by a "living model" recalled the famous "Masque" at the Guildhall, arranged by Walter Crane, for it was one of the most successful costumes seen on that occasion, having been designed by Mr. Henry Holiday. It represented the attire of the Egyptian Goddess Mût. The skirt was of cloth-of-gold, a peacock painted on silk in lustra colours formed the back of the bodice, the wings of the bird enfolding the waist, and a stuffed peacock served as a head-dress.

There were costumes also by Frau Yella Lang-Finckbein, from Germany; by Mme. de Vroye, from Holland; by Mrs. Frecknall and Miss Louise Lessore. Beautiful needlework of various kinds was shown by Miss Mary E. Williams. Worthy of special mention was the exquisitely fine embroidery of blue-bells on a baby's cap by Miss Elaine Lessore, only a sixteenth of a thread of floss silk having been used for parts of it, we were told. Beautiful embroidery was also sent by Mistress Walter Crane, Miss Edith Swinhoe, Miss Dorothy Jones, and others. Very good Limerick lace was shown; there were some notable pieces of Devonshire appliqué lace and Devonshire guipure lent by Miss Audrey Trevelyan; Mrs. Marguerite Gaussen supplied a case full of Carrickmacross lace and Galway tweeds of excellent quality; and handwoven materials sent from Windermere by Miss Annie Garnett were also very creditable.

The jewellery was more than usually interesting. Besides that to which reference has already been made we must specially mention W. S. Hadaway's well designed and handsomely enamelled waist-belt, and a striking morse (for a cope)—the Sacred Heart with wings—richly enamelled on copper, by Mrs. Ernestine Mills, the silver mount by Mr. Hodel. The work by William H. Pick, Mrs. Philip Hensley, Miss H. Gertrude Hildesheim, Bernard Cuzner, Albert E. Bonner, Miss Mabel Peacock, Miss Hilda M. Pemberton and Miss Violet Ramsay, can only be mentioned collectively, although it included much that was worthy of description.

Designs for costumes were contributed by Walter Crane and J. P. Townshend, the latter sending a fine large cartoon.

Home Arts and Industries Association Exhibition.

"TO encourage the practice of handicrafts and revive old ones" is the aim of this excellent organisation, and its twenty-first annual Exhibition, opened at the Royal Albert Hall by H.R.H. Princess Henry of Battenberg, afforded gratifying evidence of its continued success. No fewer than 125 classes exhibited, their work consisting chiefly of wood-carving, repoussé brass and copper, weaving, embroidery, lace, and basket work, and there were also examples of wrought iron, wood inlaying, book-binding, pottery, embossed and coloured leather, and other crafts. Most of the exhibits were from the village elementary classes, conducted by volunteer teachers. When such classes become proficient, professional teachers are engaged, with the result that the products generally are taken by regular customers, and the classes become self-supporting, and are known then as "Developed Industries."

Practically considered, the representation of these developed industries constituted the most important feature of the Exhibition. Particularly admirable were the beautifully woven silk and metal brocades from St. Edmundsbury, Haslemere, very suitable for the church purposes for which they are specially intended. The designs, all by Mr. Edmund Hunter, show a remarkably high average of merit, giving to these rich fabrics an artistic value seldom equalled in modern church embroidery; the work won high honours recently at St. Louis, and two gold crosses at the present Exhibition. No less gratifying was the display from Langdale, Westmoreland, of spinning, weaving, and embroidery. A remarkable example of the last named (from an old Italian model) was worked in old-gold silk—done with two needles, one up and one down—on a home-spun linen foundation, both sides being alike. On a similar foundation was some exquisite Greek lace overlaying a square of green silk. Among the textiles the Langdale poplins, with fine silken woof and linen warp, were particularly dainty in appearance and agreeable to the touch.

The lace exhibits included many of superior quality. Specially notable was a dress of pillow-made lace of old Brussels character, from the Beer Lace Industries. From Diss, Norfolk, excellent work in the Honiton method was shown. North Essex, exhibiting for the first time, sent some beautiful tambour lace; it is made on a tambour frame, just as it was done by the original Huguenot founders of the industry who settled in this country after the revocation of the Edict of Nantes.

The Canterbury Weavers, as usual, made an attractive exhibit, gaining the silver cross of the

Association, which was no less worthily bestowed for the woven silks from Windermere.

In regard to the actual number of exhibitors, the potter's art was poorly represented; but the splendid terra-cotta work of the Compton Industry,



EWER FOR ALTAR USE (HAMMERED COPPER).

Shown at the Home Arts and Industries Association.
Yatton (Berks) Exhibit.

which still bears the artistic impress of the late George Frederick Watts (whose widow, we believe, continues to take practical interest in its productions), and the very attractive display of Ruskin pottery, from Birmingham, were among the chief attractions of the Exhibition. Prominent in the imposing

Arts and Crafts.

Compton display were a noble pair of Celtic candlesticks about 4 feet high, an admirably modelled statuette of St. Francis, and a memorial "tablet" with a niche containing a figure of Mr. Watts, intended for the park at St. Botolph's, Bishopsgate.

We have often expressed our unqualified admiration of Mr. Howson Taylor's beautiful ceramic ware; but we may note now that he has apparently succeeded in reproducing at will certain



HAMMERED COPPER PANEL (IN AN OVERMANTEL).

Designed by JOHN WILLIAMS.

From the Newton School of Metal-work.

charming effects which at first seemed hardly possible of repetition. It was pleasant to see again the "soufflée" of robin's egg blue, as well as some delightful new colour tones, especially a soft yet almost metallic-looking green which is different from anything we can recall from even the vast repertory of old Chinese single-colour glazes.

There was some excellent wood-carving, particularly in the exhibit of the Kent County Council, which, by the way, is fortunate in having so capable a designer as Miss Helen Fotheringham. Mr.

Frank Rosier, postmaster of Frant, sent a remarkable collection of his work, as that of "An Isolated Worker." His technical skill, no less than his industry, is to be commended; but it is to be regretted he has sought to emulate Grinling Gibbons in the more ambitious of his essays. It is true he gives us wreaths of natural roses—well done, it must be admitted—instead of garlands of fruit and foliage, such as those in which his famous exemplar delighted, but his compositions are far too florid for modern taste, and he has much to learn as to the value of undecorated spaces. Another exhibit commendable on technical grounds, but even less desirable than Mr. Rosier's in point of design, was a carved bedstead from Killarney. It was really deplorable to see so much good craftsmanship expended with such poor result. From Cockfoster (Hants) there was a well-carved "Hamlet chair" of more or less Celtic design, and a very satisfactory bench. Leigh, Kent, sent some carved frames designed to harmonise with the pictures they enclosed, which we liked better than the garishly coloured gesso diptych which received the Association's official commendation.

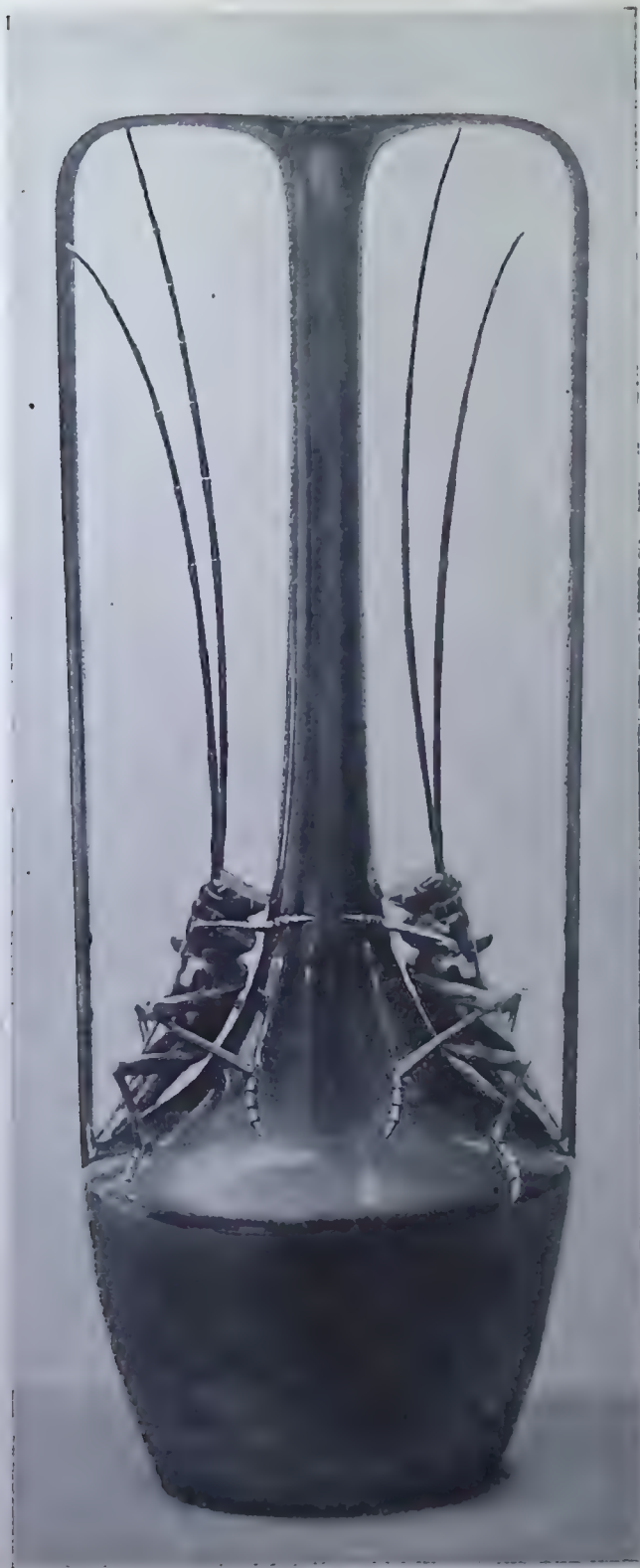
The metal work was abundant, but in few cases inviting special mention. Among the exceptions were a very handsome jardinière in wrought iron, from the Compton Industries; a wrought-iron fire screen (by a Haslemere blacksmith) shown at the St. Edmundsbury stall, and some excellent beaten copper bowls from the Keswick School. A hammered copper ewer for altar use from Yatton (Berks), which we illustrate, is pleasingly quaint. Newton (Cambridge) sent some hammered and pierced metal work, including a handsome copper screen, and a pewter "bridge box" decorated with Taylor enamel. Mrs. Montgomery's large exhibit from Five Mile Town (co. Tyrone) included some rather striking pierced copper sconces, a pierced brass fender with a comical owl design, and a fine reproduction of an old brass fender in Adam style. A large three-fold screen all of hammered copper, rather flamboyant in design, from Ickleford (Herts), seemed a singularly perverse misuse of the material.

The leather work was not remarkable, one of the best exhibits being from Leighton Buzzard. Much beautiful basket work was shown, twenty-three different classes being represented. The exhibit of William King, from Saxmundham, was especially noticeable.

Practical demonstrations in various craft-work were given in the course of the Exhibition, Mr. Arthur Soutton's printing of wood-cuts in colours in the Japanese fashion being particularly interesting.

THERE should be a marked distinction between a picture and a panel of applied decoration. For instance, in the panels of a piece of furniture or the spandrels of an arch, you do not wish to simulate windows looking into atmosphere and space. Under such conditions, the impression of the flat surface must be preserved.

THE EXHIBITION AT
THE NEW GALLERY



BRONZE VASE • BY LUCIEN GAILLARD
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ENAMEL

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"PICTORIAL COMPOSITION AND THE CRITICAL JUDGMENT OF PICTURES."

BY HENRY R. POORE.

WITHOUT composition there can be no picture," says our author. That is a truism recognised by everyone with the slightest acquaintance with the science of painting. It is very well to be told, as certain wild independents pretending to belong to the impressionists' school have told us, that composition is a part of nature's law; that nature does not concern herself with rules of symmetry, balance, arrangement of parts and filling of space, and, therefore, "why should the painter?" That may be true, and if, supposing it desirable to do so, we could reproduce upon paper or canvas nature in her entirety, just as we see her—or as we *think* we see her, for no two painters see the same scene alike—perhaps we might not have to concern ourselves with such rules. But not only is it impossible for the artist so to reproduce nature, but it would not be desirable to do so even if it were possible. As Whistler has whimsically remarked, "To say to the painter that nature is to be taken as she is, is to say to the player that he may sit on the piano. The artist is born to pick and choose, and group with science these elements, that the result may be beautiful—as the musician gathers his notes and forms his chords until he brings forth from chaos glorious harmony." To pick and choose correctly, one must know the laws of composition.

It is not so very long ago that the influence of the old masters held such undisputed sway that no painter dared to disregard the rules that governed their practice. It is nearly a century ago since these were formulated, analysed and elaborately illustrated by Burnet, in "Light and Shade." That important work must still be regarded with respect, but there are many things germane to the subject—especially in regard to the science of landscape—that have been learned by the painter since the days of Raphael, Cuyp, and Teniers, and one can but feel grateful for having

them set forth so lucidly, and the whole subject reviewed so ably and in a manner so "up to date"—if we may be pardoned the expression—as in this very interesting volume. But, as the author in his breezy American manner tells us, this is not a "how to do" book. His golden rule of harmony is reached by the process of elimination; "whatever commandments this book contains, therefore, are the shalt nots." The familiar, unpedantic tone is delightful. The photographic illustrations, which are excellent, very numerous and well produced, cover an amazingly wide range—from Botticelli and Rembrandt to Corot and Watts; from a study of flying drapery by Michael Angelo to Whistler's picture of "My Mother." In conclusion, we must commend the excellent get-up of the book—its printing, handsome margins, and simple, substantial binding. (London: B. T. Batsford, 94, High Holborn. Price 7s. 6d. net.)

"OLD FRENCH WOOD-CARVING."

BY ELEANOR ROWE.

IT is not difficult to appreciate the frame of mind of those art teachers and critics who, discouraged by the persistent reproductions, with more or less slight variations, of well-known Gothic and Renaissance museums models, have declared in their haste that the student in wood-carving should stay away from the museums altogether. Such dicta are not to be taken literally. Even the Birmingham art master who told us that he had banished from his school the collection of casts he had found there, and had "put Michael Angelo up the chimney" because his students could not live up to them, must, in his calmer moments, have recognised the hopelessness of working without the assistance of some standard of artistic excellence, even if only for purposes of comparison.

A teacher of the wide practical experience of the late Principal of the School of Art Wood-Carving is too "level-headed"—she will pardon the Americanism—to subscribe to such heresy. In the two splendid portfolios before us we have

photographic reproductions of her selections from the remarkable collection of French woodwork which in 1895 was bought by the authorities of the Victoria and Albert Museum, and is now divided amongst our national museums in London, Edinburgh, Glasgow, and Dublin; but Miss Eleanor Rowe recommends the study of the original carvings as frequently as possible, "sketch-book in hand." Students and art workers who have not access to the originals will find in these large and very clear reproductions an excellent substitute, for they show almost every detail with wonderful fidelity. With the needs of the practical worker in mind, sectional drawings are given in many instances, and some models (like the Gothic retable, Plate XIII.) have been frankly selected rather for the construction than the carving, with the view to adaptability for modern use. For the sake of having something easy for a beginner we are given two such simple panels as figure on Plate XIV. Good examples of modelling in the round suitable for wood carvers are so rarely met with that we would have liked to have seen a second view of the figure of the monk on Plate XIV. With this, by the way, we come to the end of the Gothic examples, and, with the first of the four remaining plates of Part I., almost plunge into full-fledged Renaissance. The penultimate plate shows two carved cupboard doors in François I. style, which are justly described as among the most beautiful specimens at the South Kensington Museum. Part II. is entirely devoted to objects of the early 16th century, no space being wasted on examples of the decadent period, embracing the reigns of Charles IX., Henri III. and Henri IV.

In taking leave of our subject we would remark that we are impressed by the cool judgment of Miss Rowe's criticisms of her own selections for these valuable portfolios. A word of praise is certainly due to the publisher for the handsome setting he has given to her work. It is interesting to note that the plates may be bought singly by students at 6d. each—postage, of course, extra. (London: B. T. Batsford, 94, High Holborn. Price 12s. each portfolio of 18 plates.)

"MINIATURES."

BY DUDLEY HEATH.

OUR opinion of this comely volume can be no better summarised than by the remark that it is worthy of companionship with the valuable contributions to the "Connoisseurs Library" series which have preceded it. Written by a painter with technical knowledge of his subject, the criticisms of Mr. Heath should carry weight. He gives us certainly a capital history of the art of the miniaturist. Occupying a place somewhere midway between Dr. Williamson's exhaustive and costly work and that author's handbook for collectors recently reviewed in these pages, it seems to fill a gap in the literature of its subject.

As an example of his style we may quote

a few sentences from the author's estimate of the miniaturists of the school of Van Eyck, the immediate precursors and contemporaries of Holbein. Their portraits, he says, are "all drawn with realistic precision, without shadows, in a broad light coming, as a rule, almost immediately from the front of the sitter. The painting was very simple in colour and execution, and what would be called, technically, 'tight,' at the same time possessing considerable directness of handling, solidity of tone, and minuteness of finish. The most notable characteristic of this school is the flatness and breadth of the tone and colour, undoubtedly showing the decorative impulse as a survival from the illumination of books. The costumes, the head-dresses, the accessories and backgrounds, all keep their place as essential masses of flat colour or tone, apart from their contained details. The artist's labour was devoted, not so much to the acquisition of unessential facts as to the achievement of essential finish and breadth. . . . The portraits may lack grace, but not distinction; they may lack vivacity but not life; and if they are deficient in a dramatic effect of light and shade they attain the complete charm of fitting their well-defined limits with a masterly ease and dignity."

He reminds us that "most of the painters of this period were accustomed to paint very small portraits in oil on slate, copper, and other metals," and these were in reality oil miniatures, in most cases possessing all the finish, detail, and smoothness of surface which are characteristic of a water-colour. The methods of work were similar, no matter on what scale or medium the portrait was painted.

In comparison with that of Holbein he considers the art of Nicholas Hilliard "effeminate, thin and toneless"; but "his miniatures possess a charm and distinction of their own, because of their simplicity of motive, skilfully realised." Zuchero, the Italian, with Hilliard, is supposed to have taught Isaac Oliver, whom our author places "pre-eminent above all his predecessors and contemporaries"—those of English nationality, of course, he means. "Some writers even think he excels his successors," he adds. We certainly think that none of them could have drawn a hand so beautifully as that in the illustration of the miniature of Anne of Denmark. The most perfect miniature in the world, according to Walpole, was the portrait of Lady Lucy Percy, by Peter Oliver, the son of Isaac.

For Samuel Cooper's art our author's admiration is unbounded; he finds in it "the finest qualities possible in the miniature portrait: character, expression, breadth, vigour, and solidity, combined with masterly balance of light and shade, simplicity and dignity of colour, and withal a grace and nobility of treatment which more than counterbalance the lack of minute finish, for which he has sometimes been disadvantageously compared with Isaac Oliver."

In reviewing Dr. Williamson's "How to Identify Portrait Miniatures" recently, we reproduced from

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that book a wood engraving of Cooper's portrait of Oliver Cromwell. Technically considered it was an excellent block, but comparing it with the photographic reproduction of the same subject in the present volume, which gives the rugged features of the Protector in all their natural uncomeliness, we see that Cooper did not gloss over the imperfections of his sitter as was suggested in the first-named illustration. One can imagine Cromwell saying to Cooper, as he is reported to have said to another artist to whom he sat: "Paint me as I am. If you leave out a mole, wart, or wrinkle I'll not pay you a shilling." It is impossible to doubt the truth of the portrait as we see it in Mr. Heath's book. No less convincing are the photographic reproductions of Cooper's portrait of Colonel Sydney, with its noble features; of the Monmouth, with its weak mouth and chin, by Richard Gibson, and of that fascinating shrew, Sarah Jennings, as depicted by Lawrence Crosse.

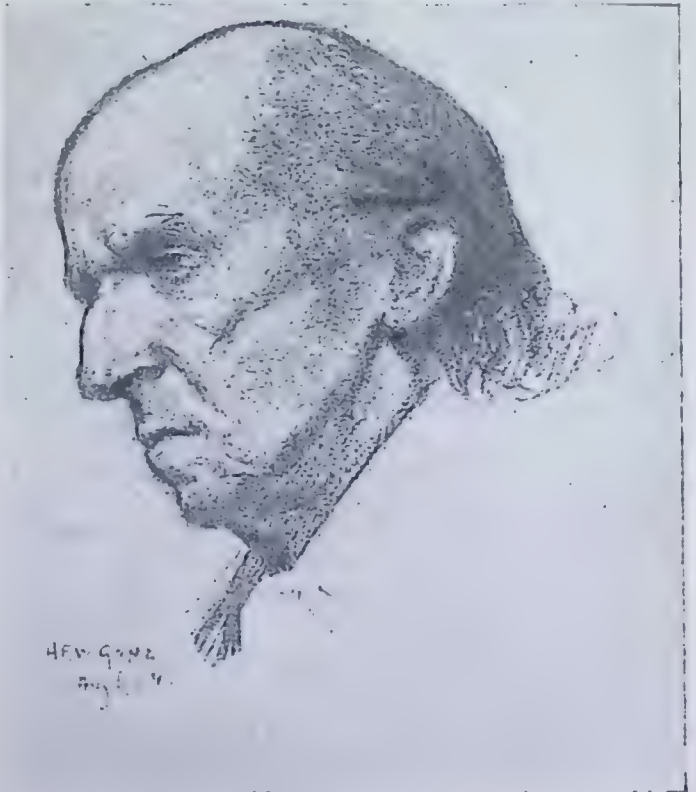
Most of the typographic process reproductions in colours are admirable, among the best being the portraits of Fanny Kemble, the Duchess of Devonshire, and Lady Harcourt, by Cosway; "Portrait of a Gentleman" and Sir John Sinclair, by Plimer, and "A Girl's Head," by Alyn Williams, a particularly charming miniature. The author's distinguished father, Henry Charles Heath (who was miniature painter to Queen Victoria), is represented by a charmingly unconventional "Portrait of a Child." We must not omit to mention the exquisite picture by Lionel Heath of an auburn-



haired young lady in a black hat; the fine colouring of the miniature has been wonderfully reproduced.

In a chapter on miniatures on enamels, Mr. Heath makes the observation that "it is perhaps yet to be

proved that a portrait can be painted direct from life on enamel with entirely satisfactory results." Is this so? He himself tells us that Lady Mary Wortley Montagu was "amongst the English notables who sat to Liotard," and that "Zincke was so successful that he was obliged to increase his terms for a portrait from twenty to thirty guineas, in order to reduce the number of his sitters." And did not Petitot paint from life? Of course the technical



ILLUSTRATIONS, BY THE AUTHOR, FROM MR. GANZ'S "PRACTICAL HINTS ON PAINTING, COMPOSITION, LANDSCAPE, AND ETCHING."

processes of enamel forbid the freedom possible in painting in oil, water-colours or pastel, but the painter in enamel at least can use studies from life and finish with his model before him. In our own day, has not Professor von Herkomer so painted the Emperor of Germany, and, by the way, in view of that notable "tour de force," may not our author reconsider his opinion that Bone's copy of a Holy Family after Parmigiano is "the largest enamel picture that has ever been successfully finished?"—(London: Methuen, 36, Essex Street. Price 25s.)

HINTS ON PAINTING AND ETCHING.

BY HENRY F. W. GANZ.

MOST writers of handbooks on the graphic arts disappoint the student because they undertake to give him much more information than can be imparted within the limits of the space at command. Mr. Ganz makes no such mistake. The title of his attractively-

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printed little volume only claims to give "Practical Hints on Painting, Composition, Landscape, and Etching," and this is done in a very satisfactory manner. In each instance only the pith of the subject is given, as if in anticipation of the requests for information or advice which every intelligent art student must some time or other demand of his teacher. We know of no other handbook in which the principles of the best Continental teaching are set forth so lucidly and succinctly. The illustrations, which are chiefly from the author's own drawings, help the text considerably; but it was too much to expect to give, within the limitations of a little book of this kind, a satisfactory representation in colours of the progressive stages of the painting of a head in oil. (London: Gibbings & Co., 18, Bury Street, W.C. Price 2s. 6d. net.)

"**Repoussé Metal Work**" is a thoroughly useful handbook, from which the beginner may learn at least the rudiments of the craft without any other teacher. The author is an instructor in the London County Council Schools, and, literally, has his subject at his fingers' ends; but even one so experienced is seldom able to impart his knowledge to others so clearly as Mr. A. C. Horth manages to do in these profusely and practically illustrated pages. (London: Methuen & Co., 26, Essex Street, W.C. Price 2s. 6d.)

"**English Table Glass.**"—No collector in the speciality of which it treats can do without this latest volume of Newnes' valuable "Library of the Applied Arts." There is, it is true, the more elaborate and costly work on the subject, by Harts-horne, to which our author pays generous tribute, but it cannot take the place of Mr. Percy Bate's gossip book, which, apart from the value it derives from its many and excellent illustrations (many of them unique), has a peculiar charm, even for the lay reader, owing to the pleasant personal note that pervades its pages. (London: George Newnes, Ltd., Southampton Street, W.C. Price 7s. 6d. net.)

VARIOUS EXHIBITIONS.

JUNIOR ART-WORKERS' GUILD.

If the name on the catalogue had not told one to the contrary, it would have been easy for the visitor to have credited to the Senior and not the Junior Art-Workers' Guild the charming array of artistic objects recently seen at the quaint old hall in Clifford's Inn. There was certainly nothing shown of which the senior Guild might have had reason to be ashamed. But that is not surprising, for it is but a short step from the junior to the senior branch, and among the exhibitors one meets with names of some well-known artists. Dudley Heath is represented in both oil and water colours and Lionel Heath by a case of charming miniatures. The work of Richard Garbe covers a wide field, ranging from a bedstead carved in walnut to dainty carvings in ivory, and wonderful little caskets, one especially attractive being covered with fish-skin, mounted with pierced and chased iron, and lined with gold-tooled green morocco. Of the bookbindings we need only say that they were by such experts as Alfred de Sauty, F. Sangorski, and G. Sutcliffe, and, we may add, Christopher Dean, the chaste simplicity of whose work is very attractive. Chests of drawers of capital design were shown respectively by A. J. Penty and Ambrose Heal; in both there was sensible provision for sweeping underneath, and in Mr. Heal's a shelf for holding a trunk was also provided. There were printed and woven fabrics, charming in colour and design, by Rex and Harry Silver; wall-papers by Harry Napper, lent by Messrs. Rottmann & Co., and woven silk and cotton hangings by the same very capable designer, lent by Messrs. Geo. P. & J. Baker. Among other excellent metal work we especially admired, for its sound construction, simplicity and purity of outline, a pewter and silver ewer by Edward Spencer. There was a varied and interesting exhibit

of jewellery and silver and other metal work by E. and W. Ware, and we must not forget to mention some charming stencilled prints by Thomas Dodd Blaylock.

HOME ARTS AND CRAFTS AT CLEVEDON.

THE Somerset Home Arts and Crafts Association held a successful and thoroughly representative exhibition at Clevedon on May 23, 24, and 25, the nearly 200 entries being almost wholly from the county. The awards consisted of medals, stars, and certificates. The judges were:—Needlework, Miss Lury; lace and embroidery, Mme. Basserot and Miss Saunders; woodcarving, Mr. Bell; metalwork, jewellery and decorative work, Rev. C. L. Marson; leather work, Mrs. Knight; painting, Hon. H. N. Shore, R.N., and Mr. Hugh Nisbet; photography, Mr. W. G. Harvey; basket work, Miss Lury. Among the carving exhibits was a handsome eagle lectern in oak. Much of the jewellery came from Barnstaple. The needlework and lace exhibits were particularly good, including a green altar frontal and some beautiful work from S. Gabriel's Convent. The executive committee were Lady Bellairs, Major and Lieutenant Trestrail, and Rev. E. A. Sandford; the art committee: Lady Bellairs, Rev. R. Arden-Davis, Miss Button, Major Trestrail, Mr. and Mrs. C. W. Corser, and Messrs. E. Button, J.P., T. Clayton, R.N., J. Kemp and F. G. Lemar.

BUSHEY ARTS AND CRAFTS EXHIBITION.

THE interesting exhibition held at the Parish Hall, Bushey, on June 6 and 7, included woodcarving, woodwork, metalwork, miniatures, needlework, jewellery and bookbinding, the work for the most part being by local craftsmen. In connection with it there was a poster competition, which brought forth some excellent designs. Miss Wiltshire's poster of a Japanese tea house and Miss Barham's decorative poster, a pleasant combination of poppy reds and browns, were specially attractive. In decorative painting a canvas by Miss E. Richardson, entitled "Night," deserves high praise, though the subject was rather depressing—a group of tattered children with their mother huddled together for warmth, their miseries being cloaked by the gloom of the descending darkness. In the woodcarving section Miss Desmond's oak chair-back, with pierced background and wild roses in high relief, was a spirited piece of work; but the work was hardly suitable for its intended purpose, it suggesting anything but comfort to the sitter. An oak mirror frame, designed by W. Maitland and carved by Miss Wilkinson, was refined and simple. A hymn-board carved by G. Grant must also be commended.

A number of interesting bookbindings were shown by F. Sangorski and F. Sutcliffe, Miss Wrightson, Miss Logan, and Miss Mahomed. J. W. Dibbens, a teacher at Bushey, showed a parchment binding, attractively coloured in red and green and gold tooled.

The only piece of church embroidery was an altar frontal designed by Miss Evans and worked by the Misses Evans and Harford. The colouring was very charming.

By far the most effective display was that of the metalwork and jewellery. The metal-work of A. Hughes, a teacher at the Sir John Cass Technical Institute, was notable alike for excellence in design, workmanship, and ingenuity of construction. The last-named quality was shown particularly in some little copper stamp-boxes of a new type, with lifting lid and a falling side, permitting of the extraction of the stamps without difficulty. The workmanship of these boxes and of a brass inkstand was really marvellous, and only to be fully appreciated by those who have had experience in beating up metals. Interesting metal-work was also shown by Mr. Thompson. In two of his pieces, pewter was combined with copper in a very clever manner. One was a panel of two sleepy owls (in pewter) on the branch of a tree, in which the repoussé work was very simple and restrained, with effective touches suggesting feathers and foliage; it was framed in oak with heart-shaped metal corners. The other was an alms-plate (we presume), broad and artistic in treatment. The brass finger-plates and sconces of Mrs. A. B. Cunningham were clever, and showed variety of treatment, and there was a fine (unfinished) panel for the front of a pulpit by Miss Bogle. Mrs. Cunningham also showed some good black and white designs for book-covers.

The jewellery and silver work of Mr. and Mrs. Hadaway was very distinguished, not only for beauty of design, but for

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1631 FROM ARCHB^d HARSNETT'S BRASS

ALPHABETS FOR ART WORKERS.—No. IV. (From the Collection of Mr. GAWTHORP.)

the harmonious colouring of the enamels. Among the daintiest pieces was a silver plate, delightfully wrought and ornamented with enamels, and a liquor set, in glass, silver, and enamels, was no less charming. Among the more noteworthy of the jewellery were some cleverly designed pendants and chains by C. Hughes, belts by Miss H. G. Hildesheim, and various pieces by Miss J. de Bouckère.

Two very interesting stalls were those of the local girls' and boys' industries. The girls' exhibits were chiefly of basket work and needlework, and showed careful training. The boys' work was chiefly carpentering, and included tables, boxes, and book-shelves. On these charming designs were "poked" and stained, those on the last-named being designed by Miss Evans, who has taken great interest in the young villagers' attempts at craftsmanship. Unfortunately an adjoining stall showed samples of a very different sort of work by the same class; so far as we remember, they consisted of an egg-stand, a kettle-stand, and a piece of octagonal blind-roller. Such, we learned, are in future to be the only articles the class will be permitted to make. This is the decree of the representative of the Board of Education, which has thus broken up one of the most promising bands of young craftsman in the county, for its decision has practically led to the disbanding of the class.

A. F. P.

ROYAL SCHOOL OF ART NEEDLEWORK.

THE recent "Summer Sale" exhibition was largely attended, and by the most fashionable company, which perhaps is no more than could be expected with H.R.H. the Princess Christian to open the exhibition, the Princess Louise Augusta and Princess Victoria of Schleswig-Holstein in attendance, and the flower of the nobility in charge of stalls. Much beautiful embroidery and tapestry was shown as a matter of course, but it seemed only incidental among the overpowering collection of old and new furniture, objets d'art, textiles, and all sorts of fancy work. The "School" has uncommonly large expenses, and the managers seem to have come to the conclusion that the only way it can be made to meet them is to sell anything and everything for which it can find a customer. In consequence, one sees there a stock suggesting the galleries of a Waring combined with the pretty trifles of a fancy bazaar. The ensemble is somewhat bewildering, but it is evidently attractive to a great number of visitors; for the great exhibition rooms have been thronged and the sales have been large, which is not surprising, for what is offered is all good of its kind, and the prices are very reasonable.

SWEDISH TEXTILES AND EMBROIDERIES.

VISITORS whose knowledge of Swedish handicraft does not go beyond Sloyd and his works must have found an agreeable surprise in the recent exhibition organised by Miss Clara Hahr at the Swedish Decorative Art Studio, 95, Gloucester Road. Of special interest were the specimens of handwoven fabrics embroidered by the peasants, so excellent were they in design, colour, and execution. They were chiefly from the rich province of Dalcarlia, where the traditional designs of centuries ago are reproduced from generation to generation, with just enough modification to give the work the necessary touch of individuality. Among the humble workers in the Swedish provinces there is no such thing as tracing a design. It is already familiar as the alphabet to every village girl, and it is with perfect confidence she draws the outline, even of the most complicated pattern, directly upon the material to be embroidered. Her linen fabric and her flax threads, as a matter of course, are home products. Everything the peasants need for their frugal mode of life they make themselves. There is little use for money in Dalcarlia. What cannot be produced by one member of the community is procured by barter with another who does produce it. Money is hoarded but is rarely spent. We were particularly struck by the beauty of some specimens of the homespun fabric called "drall," which, we understand, is made principally in Leksand, a parish in Dalcarlia. It may be described as a linen brocade. In her own embroideries Miss Hahr is too sound an artist not to employ her own designs; but she frankly indicates in her work her liking for some of the old peasant motives, and by original treatment of them adds to their charm. Her good taste is invariable, and, while keeping strictly within the bounds of conventional treatment, there is nothing in her design suggestive of the eccentric or the bizarre. The same

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artistic restraint is noticeable in her colour, which can be lively without lacking refinement, or subdued without being morbid. Miss Hahr gives instruction in designing, and the influence of so competent a teacher cannot but be productive of good.

FLAX EMBROIDERY ON LINEN.

AT the London depôt (25, Old Bond Street) there is an attractive exhibition of embroidered work done exclusively with products of the famous Derwent Mills, Cockermouth. To those familiar with the delightful possibilities of "Harris" costume linens and flax threads in the hands of a good needle-woman what is to be seen there tells no new story, but to the worker who has not ventured beyond fine silk threads and such expensive fabrics as often form the foundation for their employment, some of the work at this exhibition will be almost a revelation. With some of the church hangings and vestments shown this is particularly the case. Nothing better could have been selected for the position of honour than the fine altar frontal with pomegranate motive which was exhibited in Liverpool last October on the occasion of the Church Congress. It is not generally known that one great advantage possessed by linen over more costly fabrics for church use is that it is not affected by damp and that insects do not attack it as they do cloth. Recently several altar frontals embroidered on "Harris" linens were sent to the Canary Islands.

CORRESPONDENCE.

These columns are free to all. It is only required that (1) questions dealing with different topics be written on separate sheets of paper with the writer's name and address on the back of each, and that (2) stamps accompany all pictures, drawings, prints, &c., to be returned. All correspondence should be addressed to the EDITOR OF ARTS & CRAFTS, 37 & 38, Strand, London.

MSS. and Designs Accepted.—"Rosamund," A. B. F., "Subscriber" (Falmouth), T. S., "An Interested Reader."

Under Consideration.—"Subscriber" (Falmouth), S. S., F. J. J.

Declined.—B. S., G. F. S., M. M. P., J. M., W. F., B. F. J.

Painting in a High or Low Key.

"Pampas."—In speaking of a picture as painted in a high or low key, one simply means that it is light and brilliant in colour or dark and rich in effect. For example, a summer landscape of light warm greens, with clear blue sky and sandy beach seen under the mid-day sun, would naturally be painted in a high key, especially if the painter were a good colourist, and knew the resources of his palette. An autumn twilight in the woods would naturally be painted in lower tones, or in a lower key than the first subject. The same palette of colours may be used for both, though the proportions in which the colours are mixed will, of course, vary considerably. The old Dutch masters were very fond of painting in a low key, while modern French and Spanish painters aim rather at brilliancy of colour and a high key. Madrazo's pictures are excellent examples of painting in a high key, whilst Teniers and Rembrandt show a much deeper, richer style of colouring, which will illustrate the other extreme.

Glazing with Transparent Colours.

"Sandman" writes: "Thank you for your reply to my inquiry concerning the term 'glazing,' as used in painting; but you did not explain the use of glazing." That is true; for to have done so would almost have seemed like an insult to the intelligence of a reader of this magazine. The advantage of glazing with transparent colours is this, that for the same intensity of light they give a considerably greater intensity of colour than opaque pigments. For example, if with opaque colour, one wishes to obtain a very light red, it is necessary to make it very pale by adding white; but, by glazing over white, the same degree of brilliancy may be attained, with a much stronger effect of colour. Again, if you put on your canvas a touch of the brightest opaque red, it will be impossible to heighten its colour by painting more of the same red over it; but the thing can be done by glazing it with a transparent red.

A Fixative for Charcoal Drawings.

K. T.—A bath of milk is probably the best fixative for charcoal drawings, but its use calls for no little dexterity in the manipulation. A little white rosin or shellac dissolved in alcohol—enough to make the latter a light straw colour—is used by many artists for the purpose.

Design for a Chess Table.

S. F. (Smyrna).—The design for the top of a chess-table, we presume, is the one which was given, full size, in the magazine last December. Directions were given for executing it in marquetry, but it would be easy to carry it out in incised carving, as you suggest. The size is just 2 ft. square. First draw from corner to corner two diagonals, giving the centre of the table. Through that draw two lines parallel to the sides. These lines will be the guides in transferring the design to the wood. Begin with the board itself, dividing it into squares. The black lines are all boldly engraved, and the tinted part stamped. In executing the border, the corners come first, as they apparently overlie everything. You will find on examination that they are symmetrically divided by the diagonal lines, and also that they have a regular growth, comparable to that of a plant—starting from the corner and branching out and throwing off leaves by the way. Now come the sides. It will be observed that each side is divided into four circles. Draw these first as guides, in the manner shown in the design. Then draw the ornament, which runs from one corner to another, and overlies the circles. Then complete the circles, with their ornamentation, and last of all fill in the small vines, with flowers and leaves, inside the circles. Engrave them in the same order—the corners first, the ornament overlying the circles next, then the ornamented circles, and lastly their filling. Reducing the design to its elements in this manner will much facilitate its execution, and it will be more easily completed than seems possible at the first view.

Lace Embroidery.

Subscriber.—(1) The new lace embroidery ("Punto Tagliato") is taught at Miss Louisa A. Tebbs' School of Embroidery and Pillow-lace, 14, Baker-street. (2) There is also the Punto in Aria, which, since the sixteenth century, was greatly esteemed in Venice, and remained in fashion in the eighteenth century. The materials for making this open lace are the same as those used for cut lace—namely, a round cushion to work upon, sewing needles, large-headed pins, and thread.

SUNDRY QUERIES ANSWERED.

J. F.—Suggestions for the treatment of the carved oak settle will be given with the completion of the working drawings.

S. J. F.—Values, as we have often explained before, are the relations of masses—the relation of one dark or light to any other dark or light, and to all the others. Values are the basis of colour, and should be considered before colour.

Aquarelliste.—The best way to keep your pure scarlet from fading would be to wrap the cake carefully in paper when it is not in use, and so protect it from contact with the air. Never mix it with a metallic colour, and, after using it, glaze thickly with gum arabic. Some artists use crimson lake, and, when it is dry, give it a coat of gamboge, which will turn it scarlet and make it permanent.

J. B. (Blackheath).—There would certainly seem to be, as you say, a market for a kind of commercial work in book and magazine illustrating to which "a self-respecting artist would hardly care to sign his name." Anyone who can draw at all can soon learn to do such work; it calls for neither brains nor special training. But it should hardly be necessary to remind you that it is very different in the higher branches of illustration. These require talent and imagination, combined with a thorough knowledge of drawing, composition and perspective, subjects which can be learned only to a very limited extent except by personal experience.

Replies to other Correspondents must stand over.

THE unusually heavy demands made on our space by the current London Exhibitions of Arts and Crafts compel us to defer until next month the continuation of our illustrated notices of Applied Art at the Paris Salons.

The Editor's Note Book.

HOW is one to account for the extraordinary success with which the technical education authorities of the London County Council continue to keep from the knowledge of the ratepayers the splendid opportunities for practical instruction in the artistic crafts that are open, virtually free of cost, to our young men and women? For some years now our municipal technical schools have been in operation in various industrial centres of the metropolis; but it is no exaggeration to say that not one person in a hundred, out of the thousands who would gladly avail themselves of their advantages, knows anything about them. In many cases there is difficulty in getting together a sufficient number of pupils to form a class. At one of the largest and best of the schools, where I made an evening call not long ago, there were two pupils in the life class, the same number in the modelling class (where a noted artist is instructor), and three in the enamelling class. At another of the schools, in quite another part of London, which I also visited, the attendance was not much better. It should be said that the evening classes are supposed to be the backbone of the County Council's system, they being, for the most part, made up of young men and women who earn their living by working at some art craft during the day.

As for the day classes, in many cases they are a complete failure, being attended chiefly by a few amateurs—generally young ladies—who amuse themselves by learning light jewellery manufacture, bookbinding, and similar crafts, which they are enabled to do under experienced teachers and pleasant surroundings. The select few, for whose instruction or amusement the ratepayer so liberally provides, have what may be called “a good thing,” and it would almost seem as if they had agreed to keep it to themselves, so few persons know about it. Still, somehow, on the Continent they seem to know all about our excellent County Council schools; one frequently comes upon references to them in the German and Austrian newspapers. In Vienna, for instance, lately, there was a young man who was impressed by the splendid opportunities they offered to anyone seeking an education in the artistic crafts, and he determined to avail himself of them. He is now settled in London, and for ten shillings a term is enjoying such a course of technical instruction as he would have to pay at least as many pounds to get in his own country, and, as he is in comfortable circumstances, he is able to supplement it by special lessons in certain crafts.

THE London ratepayer, I think, would have no cause for complaint about this if he were only given

the necessary information about the schools to put him on an equal footing with the enterprising young Austrian; but, under the circumstances, perhaps he may be pardoned for entering a protest when he comes to learn of his lost privileges—as I suppose he will in course of time. It is the glory of the splendid Government art schools in Paris that they are open as freely to the foreigner as to the native Frenchman, and many have been the British and American students who have availed themselves of their privileges. It would be a pity of course if we should be less liberal in this country, and I, for one, certainly would be the last to suggest such a thing. All the same, it is hardly fair that the man who has to pay the piper should not be bidden to the dance.

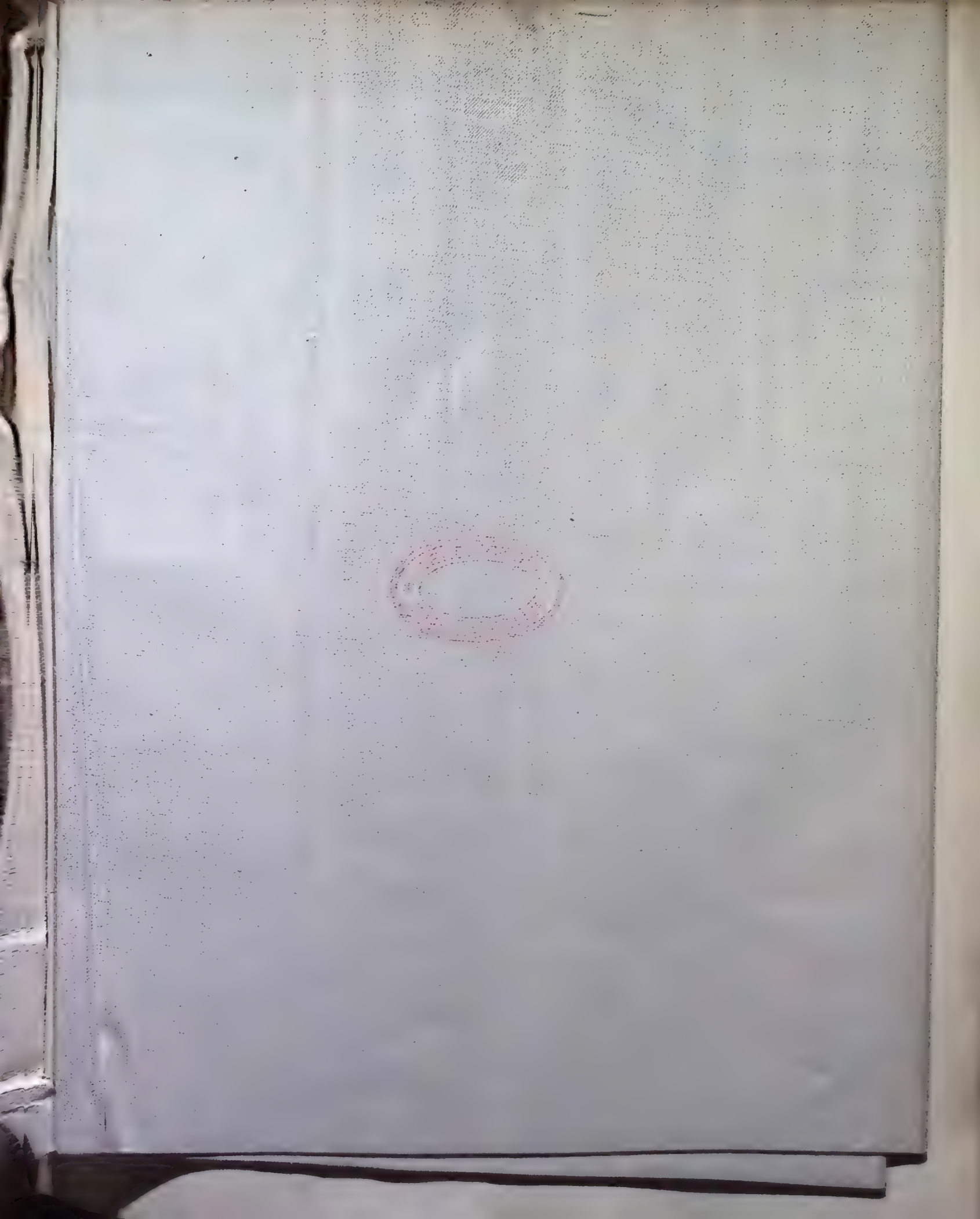
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SOME interesting recommendations are made by the art masters of the West Riding of Yorkshire in their report, based on their observations during their six weeks stay at Geneva last summer, when, for purposes of practical experience, they worked there as pupils in the School of Industrial Arts. Among their suggestions to the Yorkshire County Council is that “Endeavour be made to arrange for apprentices in certain crafts to divide their time between the School of Art and the workshop.” Such an experiment would at least be interesting, and, if I am correctly informed, the London County Council are considering its feasibility in their own technical schools. It is proposed that they pay a fee to the employer of the apprentice in compensation for the loss of the latter's services during school hours.

* *

It is a pity that no suggestion ever seems to be made to increase the efficiency of these schools that does not involve some new tax on the ratepayer. There is one very important reform possible, however, that might be carried out at once without any expense whatever, and the sooner it receives the attention of the authorities the better. I refer to the necessity for some uniformity of rules in regard to the admission or non-admission of pupils to learn a particular craft. The jewellery classes at Camberwell, for instance, are open to all; at the Central School they are open only to the trade. There is the same inconsistency in regard to bookbinding and other crafts, so that to be able to follow a general course of instruction in art handicrafts the unhappy student has to dodge about from Camden to Camberwell and from Battersea to Clerkenwell in order to overcome the disabilities to which he is subjected through the County Council's lack of a logical system of procedure.

THE EDITOR.







CHARCOAL STUDY • BY
J. FRANÇOIS MILLET

Marine Painting in Oil=colours.

TO begin with, the student of marine painting should choose cloudy or overcast days, and his first palette would be one disposed for greys only. The colours that I myself use for water, under such conditions, are white, yellow ochre, permanent blue, ivory black, raw umber, dark zinober green and light red. Crimson lake used sparingly, with black and white, is valuable for the cold, purplish reflections in the troughs of the waves. For the grey, cloudy sky I use white, yellow ochre, cobalt blue and light red, with ivory black as required. For rocks in the foreground I employ burnt umber, burnt Sienna, yellow ochre, crimson lake, white and black, and add dark zinober green if they are covered with seaweed. For mid distance and distance, cobalt, light red, yellow ochre and white will give all the greys required. Under certain effects of sunrise and sunset, and for luminous sky and clouds, it is desirable to add cadmium and light cadmium, vermilion and rose madder to the simple palette given. The more brilliant reds and yellows give less heavy greys and increase enormously the range of tints at command. If a glaze is to be used, the madder must always be preferred to the crimson lake; but the latter is safe enough in solid painting, mixed with black and white. Something similar is to be said of zinober green. It may be had in three tones, of which I use only the darkest and fullest of colour, and this I use solidly, and, as a rule, mixed with other colours of undoubted permanence. In this way the chances of its fading are minimised to such a degree that they are hardly worth considering. It is a very useful colour. No other combination than that of dark zinober green, with rose madder or crimson lake, and white and black, with a little cadmium or yellow ochre, will give the peculiar sea greys of salt water under all effects of light. With burnt umber or burnt Sienna and blue it is most useful for rocks in the foreground.

Let the student begin with a strip of beach, a simple cloudy sky and stretch of grey water, every tint in which composition may be composed with five colours, reckoning white and black, the others being, as aforesaid, yellow ochre, light red and permanent blue. Let him, then, keeping to the same sky effect, choose a more picturesque foreground, with rocks, and, perhaps, an old anchor or other litter, or a bit of green coast, which will merely require the addition of the dark zinober green to the palette. Then proceeding to opener sky effects and a greater range of distance, he will find use for two sets of greys: one, that which he has been using; the other, more aerial, mixed with cadmium, vermilion and cobalt. All the most beautiful pearly effects of sky and distance may be got with the greys mixed from these three colours skilfully contrasted with the heavier, more earthy and duller greys already referred to, which

are commonly reserved for the foreground in pictures of clear weather effects such as we are now dealing with.

If the student will watch patiently, he will find that the principal lines of a breaker nearing the shore will be repeated by the fifth or sixth in succession after it. The most effective breakers are produced when the outgoing and incoming waves meet at a favourable distance from the shore, and these waves regularly repeat the same forms and topple over in the same places. The student may watch one of them, shut his eyes to photograph it mentally when it begins to break, and sketch in its principal masses of form and spray with Chinese white or with chalk on grey paper. He can watch again for the recurrence of nearly the same forms a few minutes later and correct his first sketch by them, or add with soft lead-pencil an outline of the crest and some indication of the darks in the hollow parts.

The main things are, to live near the sea, to be always on the watch, and to use every means of study. The subject is never exhausted; there is always something still to learn. The student should, above all things, take good care not to fall into a manner; not to accept nor to make for himself a formula. No formula will remain true for all times and all seasons. Take the common one that teaches that the sea separates itself from the sky at the horizon as dark against light. This is not so when the sun is near the horizon, in which case the sea may be a blaze of light much brighter than the sky near it.

The intending marine painter may study with profit from any of the books specially treating of the subject, or out of a cyclopædia, the various builds and rigs of vessels of all sorts, from the fishing smack to the full-rigged ship. It is of great importance that he should "know the ropes" as well as a seaman. It is not difficult to master the anatomy and rig of every vessel sailing in the waters near one's place of residence. Some may be local, and perhaps may not be found in the books, but something like them will be, and after one has acquired a knowledge of the principles, it is easy to understand any rig, however eccentric. These local peculiarities are, indeed, very interesting, as they always have something to do with the character of the shores and the nature of the prevailing winds—other things which should be studied very closely by the marine artist. For these purposes, he should also accustom himself to making short voyages in coasting craft whenever he may get opportunity. He need not expect to be able to sketch much, but he will observe a great deal that will be of the utmost value to him.

So armed with a knowledge of his means and of what to attempt, and with enough practice in drawing to enable him to tackle objects which must be correctly outlined, the amateur may go to nature

with some hope of bringing back a comprehensible report. Still, at first he should confine himself to very simple subjects. He should select a bit of beach, with a rock or two, overhung with sea-weed, and a pool of tide-water ; or a strip of sand with waves tumbling in, under a grey sky ; or merely an old post or bit of broken wharf. E. MORAN.

DRAW the figure as much as possible the size of life. In the best foreign art schools the student is not permitted to draw or paint from the model on a small scale. The foremost painters of cabinet and miniature pictures are among the best draughtsmen on the scale of life. Meissonier was a magnificent cartoonist. The suggestion of breadth he conveys



STUDY BY J. G. BROWN.

in his smallest pictures is due to the knowledge he had of what to leave out, gained from his large experimental and study work. If you learn to draw or paint a head, a hand, and a foot the size of life, you will find yourself able to do the whole body on the same scale with little trouble.

Charcoal Drawing by Millet.

NO better recommendation for the use of charcoal in drawing could be found than the fact that this was the first medium and the favourite one throughout his life, in all preparatory work, of one of the greatest of modern painters—Jean François Millet. The drawing of the watchful peasant mother we reproduce on another page is a masterpiece in black and white.

Landscape in Water-colours.

VII.—INLAND WATERS—SOME COLOUR FORMULAS.

A VERY different kind of study from the painting of the sea is afforded by the various bodies of water seen inland. The former, as we have seen, constitutes a study in itself, while the latter, in the aspect of lake, river, brook, or pond, and forming a more or less integral part of the landscape, must naturally depend upon their surroundings to a great extent for the elements of picturesqueness and variety. The water inland is subject to many conditions which never enter into the consideration of such independent bodies as are represented by the "boundless ocean" plane. Let us consider first, then, these boundaries which constitute one of the important elements of this difference, being most noticeable in their effects upon as well as one of the principal sources of interest in a composition.

The banks of a river, for example, are full of significance, and by the variety shown in the quality and colour of the earth, rocks, or herbage that border a stream, many of its peculiar characteristics are indicated. By the plants one sees growing in and around the water it will be shown whether this be running or stagnant, and by their sturdy or fragile stems and leaves we may reasonably determine whether the currents are slow and sluggish, or swift and strong. The broad-leaved dock-weed, with its sturdy, thick-stemmed yellow blossom, indicates a fitness to brave the strongest tides, while the frail and delicate pond-lily attaches itself with long, sinuous, cord-like filaments to the muddy bottom of a stagnant pool ; and here, surrounded by a malodorous (but picturesque) green scum, it develops its pure whiteness, rare perfume, and perfect symmetry, undisturbed by wave or tide. The clear waters of a sparkling spring seem to gain an added freshness from the crisp green cress they nourish, giving, with the soft mosses found along their borders, a charming opportunity for variety both of form and colour in the handling of the painter's brush ; while by the rank sedgegrass growing on dreary mud flats, the sportsman locates, through the mists of dawn, the remote feeding ponds "where wild fowl do congregate."

We may legitimately apply our imagination to the development of fancies in art, but it must not tamper with certain recognised facts of nature ; thus, in the lines of the river-bank you are sketching, you must endeavour to express something beyond the merely graceful curve which forms so pleasing an accessory to your composition. This, it is true, is important, and has an influence upon your perspective which should be noted ; but there is much more. By his perception of certain structural forms viewed in combination with angular or rounded profiles, the artist will lead us to determine whether this level land is clay or sward, and will make evident, or at least suggest for us in his technical rendering of the same, the fact that these cliffs are made of crumbling chalk or hardy granite. Of course, the

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colour will be an important exponent here, but it must not be indispensable ; for the drawing should be so characteristic that the effect might be equally recognisable if the whole painting were copied in black and white, or carried out in any monochrome.

It is, of course, impossible to foresee the various effects of colour which different bodies of water may present to the landscape painter—at least, in such a manner as to warrant the teacher in laying down arbitrary rules for the guidance of his pupil ; nevertheless, a few practical suggestions may be found helpful in regard to combinations of colour to be employed in painting certain familiar effects.

When large bodies of water appear dark steely

a little light cadmium, or yellow ochre (according to the local tone desired), qualified by ivory black, used sparingly.

The reflected sky overhead, it should be remembered, always influences the colour of the water, which must necessarily repeat the same colours as the sky to a certain degree ; the reflected colour, however, will generally be darker and greyer upon the water than the actual colour as seen in the sky. In painting any body of water, therefore, in a landscape, the same list of colours may be used with modifications that have served to represent the sky. In such cases less white and more raw umber are employed in the local tone.



"ON THE LINCOLNSHIRE COAST." BY JAMES ORROCK, R.I., FROM HIS WATER-COLOUR PAINTING.

blue, the colours used are permanent blue, yellow ochre, madder lake, and lamp-black for the local tone, with the addition of raw umber and burnt sienna in the reflections.

When water is of a greenish colour, vivid and transparent, we employ cadmium instead of yellow ochre and antwerp blue in place of the permanent blue. Raw umber and burnt sienna are always useful in the painting of water, no matter what the local colour may be. When there are bright, sparkling lights upon the water, the colour should be kept fresh and crisp, and these high lights touched in sharply with a clean brush without blending. For such lights we use white, vermilion,

For a dull grey water under a stormy sky, the colours needed are white, yellow ochre, raw umber, permanent blue and light red, with the addition of ivory black and madder lake in parts.

It will be observed in any body of water seen under ordinary conditions that the coloration in the foreground is more vivid and brilliant, becoming greyer in tone as it recedes from the eye in distance. Permanent blue in any combination will always give the best effect, therefore, in the latter case, while the bright clear antwerp blue will furnish the necessary colour for the former in painting water.

M. B. FOWLER.

(To be continued.)

Drawing for Reproduction.

USE OF SCRATCHBOARD TIME-SAVING DEVICES.

WE are asked to explain the nature of M. René Leverd's drawings lately reproduced in the magazine (pp. 48-49). They were made on scratchboard, or scraper-board, as it is also called, and this reminds us that, in our lessons on Drawing for Reproduction, so far we have not touched upon such time-saving devices. To be frank, we dislike all mechanical aids in drawing, and have purposely avoided mentioning them; but, although they are not so much used now as some years ago, they cannot well be ignored. In France, artists of reputation still find it convenient to draw upon scraper-board for purposes of illustration, and, as will be seen by our reproduction on another page, even Claude Monet has condescended to use it.

Scratchboard, let us explain, is a heavy paper, or cardboard, coated with white "enamel" (*i.e.*, chalk). There are several varieties. The simplest has a plain surface, upon which one can use either the pen or put on the ink with a brush, lightening the mass when dry by scratching through ink and enamel with a steel point—a sharp penknife is best for the purpose. Other varieties are either machine stippled or machine ruled, the lines being horizontal, vertical, or crossed, the tone thus produced appearing lighter or darker according to the spacing. Whatever the strength, it may be further lightened by scraping down the surface with a sharp blade. For pure white, as for a moon or stars, the chalky surface is scraped away entirely. On any but the plain enamelled board—which has no tooth—one may draw with a soft lithographic crayon as freely as with the pen. The ruled lines, being slightly in relief, arrest and split up the mark of the crayon so that it, too, breaks up into lines.

Of the ruled papers, one of the simplest is the kind illustrated on the present page; a portion of the normal tint is seen about the centre of the right-hand side. The artist, having made his sketch with a lithographic crayon, lightened it in parts, where necessary, by scraping away the ruled lines, either horizontally or vertically, or both, as suited his purpose.

In the example on the opposite page the part of the sea near the horizon nearly represents the normal tone of the paper—nearly, but not quite; for, by reducing the drawing in reproduction, the ruled lines are brought closer together, and give a darker effect. If the ruling be reproduced without reduction the lines will appear much coarser than they are normally. It will be seen that the pen has been used freely in this example, and the knife more freely still—the former especially in producing the strata of the sky and in picking out the forms of the birds, and the latter in scraping to produce the luminous effect in the woman's back.

In the drawing by Monet the ruled surface of the paper would seem to have been scraped away

so much that there could have been little, if any, economy of time in using a scraper-board in this instance. It is a question, indeed, whether or not this drawing was produced in the same way as the others. Perhaps it was done on plain, enamelled scratchboard with the aid of "Ben Day" films. These—an American device—are thin sheets of



SIMPLE EXAMPLE OF USE OF SCRAPER-BOARD.

transparent gelatine, covered on the under side with lines or dots in relief and inked. Stretched in a frame, somewhat like a child's ground-glass slate, the film selected can be brought in contact with the drawing at any part, and will print on it the lines or dots wherever pressure is applied.

DRAWING FOR REPRODUCTION.



EXAMPLE OF THE USE OF CRAYON AND PEN AND INK ON SCRATCH-BOARD.

The Drawing is after a Decorative Panel ("Orpheus.")

DRAWING FROM MEMORY.

THERE is no better exercise for eye and hand and brain than drawing from memory. It is to his control of his memory, quite as much as to the accuracy of his eye and hand, that the artist owes his success. In proportion as the beginner in art grows proficient in memorising the facts which strike his eye, so he becomes strong in the hidden forces of his art. The eye catches and absorbs the impressions which actual facts make upon him. It remains for his memory to store them up and utilise them. An excellent preparative exercise for the draughtsman is to make from day to day sketches of objects and effects which have impressed him. He will be amazed, after a very little while, to find how powerful his control of his memory has become. To equip himself fully in the science of memorising, however, Boisbaudran's system will be his best recourse. Lecoq de Boisbaudran was a Parisian, and an old professor in the *École des Beaux Arts*—the master of Professor Legros, if we are not mistaken. His system was to set up a model—print or cast or living form—make the student look at it, and then turn his back to it and draw it from memory. With prints he made the pupil put his paper back to back with the original, so that he had to turn the one in order to consult the other. When the student had become proficient in this exercise the model was placed in a separate room from him, so that to refresh his memory he had to walk away from his drawing entirely. The results of the Boisbaudran system have been the creation of some of the most facile draughtsmen in France.

Many of the most beautiful effects in nature change too quickly to sketch them fully as they pass. It is, therefore, necessary to attempt them from memory, and for this a special culture of the memory is requisite. A system of mnemonics may be created by establishing certain types of forms in the mind, and, by referring all irregular forms to them, the observer will note chiefly how these—the natural forms—vary from the type, and will be able to hold in mind, long enough to transfer them to paper, the distinctive shapes of clouds and mists that may be changing before his very eyes. The most universally used type-forms are the simple geometrical shapes of circle, square, triangle, and the like. There is no need to dwell on the use to be made of them, since it is almost a matter of unconscious habit with everybody who has received a common-school education. But the letters of the alphabet offer a greater variety of forms, and may often be used as signs by which to remember some remarkable form in nature.

When the observer once begins to make use of any general system of mnemonics, he will be sure not to restrict it to vanishing forms alone. Even when drawing fixed objects, seated at ease in one's studio, and with plenty of time, it is a great advantage to be able to rely on one's memory. In sketching from nature it is necessary even when dealing with permanent objects. A form rendered

without taking the eyes from the paper is likely to be both more correctly and more spiritedly drawn than if the representation of it be the result of a number of partial observations. Suppose that a sketcher is making a rapid memorandum of some sea coast scene, with a tree in the foreground. The tree will most likely lean away from the sea, and throw out large branches on the land side only. This characteristic fact may be held in mind by comparing it to an italic capital F, and the draughtsman can give all his attention to noting in what points it varies from that type, either in the number of branches, their relative length, the slope of the stem, &c. He will thus, at the first glance, take in all the important facts about the skeleton of the tree. If there be a group of trees, some more heavily foliated than others, these last may be distinguished as looking more like the letter P than F. Most trees, in ordinary situations, branch like a Y; and from the crossing of these Y's, the upper twigs generally look like a lot of W's against the sky. Shadows, again, will fall on cliffs, and the water at their base, like an L; and, to take a more poetical illustration, the moon, rising above tower or steeple, will look, as Alfred de Musset expresses it,

Comme un point sur une i.

Similarly, one may remember colours by keeping in mind certain types and taking note of how the natural colours vary from them. But this we need not dwell upon, since the colour-box offers the most obvious set of types, and the painter unconsciously comes to think of all natural colours in terms derived from his tubes of pigment.

If the sketcher draws well the silhouette of a tree, indicates its branching, and then passes a flat tint of the general value of its foliage over it, he should be able at any time thereafter to recognise at least its species; but when a tree is a conspicuous object in a foreground it is necessary to show the forms of its principal masses. It will expedite observation to keep in mind the general fact that the shape of these masses is like that of the leaves—that is to say, jagged leaves, like those of the oak, make jagged masses; rounded leaves, like those of the plane-tree, rounded masses, and so on. This is due not so much to the shape of the leaf as to the general harmony which runs through all parts of the tree, both large and small. In many trees the lower branches droop, the middle ones push out for a little way horizontally, and then strike up and out, and the upper branches grow nearly perpendicular. The elm may be regarded as a type of this normal style of branching, from which other trees vary more or less. The poplar is a good example of the class of trees in which the upright tendency predominates; the oak, of that in which the main effort is in the horizontal direction.

In the majority of species the general form of the tree is determined by the upward growth of the central branches, and the tendency, first out and then up, of the others. These, it must be remembered, are but general indications. R. J.



ROUEN DRAWN ON SCRATCH-BOARD
BY CLAUDE MONET FROM HIS PAINTING



THE EDGE OF A
MAPLE GROVE
LEAD PENCIL STUDY
BY GEO. H. SMILLIE



Carvings by the late Herbert Read.

HAVING reviewed the work of the late Mr. Herbert Read in relation to the restorations of the screen and pulpit at Kenton, we will consider some of the modern carving carried out under his direction.

The oak reredos in the church of St. Michael and All Angels, at Alphington, near Exeter, was designed by Mr. James Jerman, F.R.I.B.A. The construction and grouping of the whole are very satisfactory, especially the central canopy. In the niches

conqueror of the powers of hell. The triumph of the spiritual over the animal kingdom. The panel on the right represents the Angel of Death with the sickle, reaping the vine, and above the clouds are opening, revealing the Heavenly Host waiting at the gates of the Holy City or New Jerusalem. In the outer niches are the Archangels St. Gabriel, with the "M" on his shield, and St. Uriel with the roll and book. These symbols are again repeated in the angel frieze above, which is



CARVED PULPIT
IN OAK · BY
HERBERT READ

in the centre, stand St. Michael on the left holding the scales, with which he weighs the souls of the immortal, and St. Raphael on the right, the prince of guardian spirits, bearing in his arms the fish, to charm away all evil spirits. Above the two Archangels are angels with palm branches, holding up the Martyrs' Crown, and the architectural background behind suggests a higher and a larger crown.

In the centre panel on the left, St. Michael appears as the Captain of the Heavenly Host and

well subordinated to the rest of the figure work. The carving is beautifully executed, but to those who like the classic simplicity of the best mediæval work, the figures, especially the faces, may appear too realistically treated. The tendency of modern work lies in this direction, and it is to be regretted.

The oak pulpit at St. Matthew's, Yiewsley, designed by Messrs. Nicholson & Corlette, architects, was admirably carried out by Mr. Read. It

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possesses both dignity and simplicity, and looks well from any point of view. The treatment of the grapes with their faceted surface, although a slight deviation from nature, is justified in the delightful play of light and shade it produces; the leaves on the outer posts would have contrasted better with the convolutions of the stem, had their surface been

The brackets illustrated on this page are the supports of a font cover for the baptistery of the new church at Cockington, near Torquay. The design of the font, by Messrs. Nicholson & Corlette, is very original, and the carving is exceedingly good.

In our two short articles sufficient has been



CARVED BRACKETS BELONGING TO THE FONT
COVER OF ST. MATTHEW'S CHURCH · COCKINGTON
TORQUAY · BY HERBERT READ

less broken up. The simple treatment of the finials is graceful and effective, and the lettering is good.

The pulpit illustrated on page 112 is not quite so satisfactory, although the skill and ease with which the carving is executed speaks for itself. The plain panels are a little too severe for the richness of the ornaments, and the uprights are too conventional for the rest of the carving. The canopy heads are graceful and original.

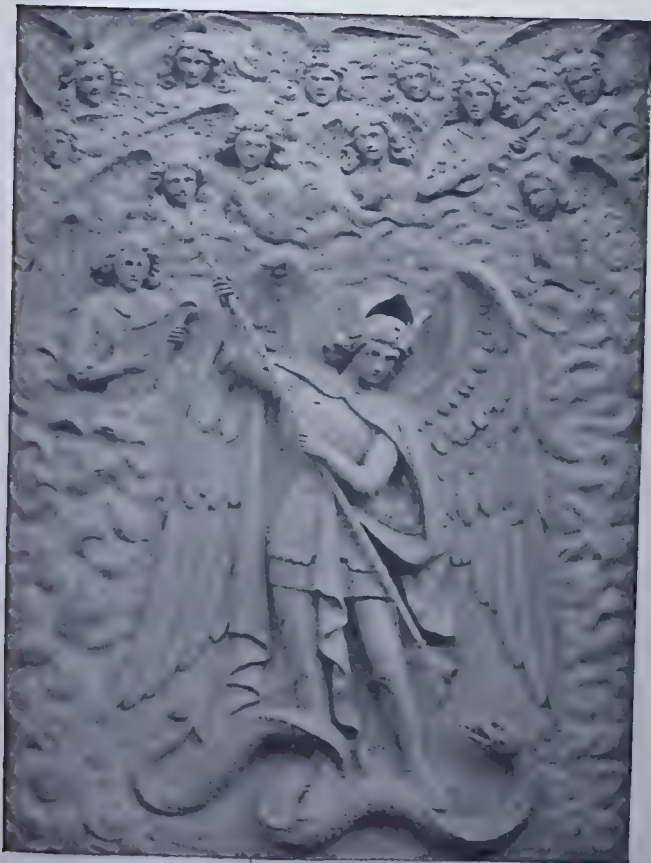
shown of Mr. Herbert Read's work to testify to its excellence, and to show how much he was inspired by the fine old decorative carvings, and one deeply regrets the loss of so skilful an artist and craftsman, whilst yet in the prime of life.

St. Sidwell's Art Works, Exeter, have made, their mark in the past, and we feel sure that the son who has succeeded to such a heritage will do his utmost to keep up the high standard. ELEANOR ROWE.



OAK REREDOS AT
ST. MICHAEL AND ALL
ANGELS · ALPHINGTON

DETAILS OF THE CARVING
OF THE REREDOS AT
ST. MICHAEL AND ALL
ANGELS · ALPHINGTON



THE TWO PANELS
REPRESENT RES-
PECTIVELY THE
VICTORY OF ST.
MICHAEL AND THE
ANGEL OF DEATH

OAK PULPIT AT
ST. MATTHEW'S
YIEWSLEY

DESIGNED BY MESSRS.
NICHOLSON & CORLETTE
ARCHITECTS. AND CARRIED
OUT BY THE LATE
HERBERT READ

(See page 112)



Wood-carving Exhibition at Carpenters' Hall.

AT the end of June, the sixth exhibition in "Works in Wood and Wood-carving," under the auspices of the Worshipful Company of Carpenters and the Worshipful Company of Joiners, was held at Carpenters' Hall, London Wall. With the first three divisions, devoted to models in constructive carpentry and models in ornamental timber, we need not concern ourselves. The fourth division, which appealed to "craftsmen and the trade, cabinet-makers and art woodwork manufacturers," should have called forth interesting results; but in three out of the four classes there were no awards, there being no competitors for the medals for "a garden seat for ordinary use that can be sold at a price not exceeding £3," only one candidate for the medals for "a hall chair or a library arm-chair of hard wood," and, apparently, none who could fulfil the simple requirements for "a table 4 ft. x 3 ft. 6 in., which must combine strength and steadiness with compactness when not in use," and retail at not more than £3. For "other cabinet-makers' work," John Hooper won a silver medal for an inlaid mahogany jewel casket, J. H. W. Brandt (apprentice) a bronze medal for an inlaid writing secretaire, and Frank Skinner £1 (the only money prize) for a "patent revolving showcase." The inducements offered were hardly of the kind to arouse enthusiasm in the trade; yet, perhaps, if the managers had attached less importance to an imposing board of judges—there were sixteen of them—and more to publicity, the results might have been less disappointing.

The wood-carving section of the exhibition covered considerably more than half of the exhibits, and made a showing that was very creditable so far as mere execution was concerned. There was, however, but little evidence of originality of design, to say nothing of modernity of feeling. But what can one expect when one glances at the showy list of judges, and fails to find there the name of a single decorative designer, craftsman, or art teacher of distinction? A distinguished man of science addressed the competitors, and sounded the keynote of misdirection by extolling their work as almost equalling that of Grinling Gibbons, which was like encouraging pupils of the Royal School of Science to imitate the alchemists and astrologers of the Middle Ages.

The special gold medal and prize of £5, presented by the Carpenters' Company, was awarded to Mark Rogers, junr., for a stately cabinet in oak, 6 ft. 10½ in. high, 3 ft. 9½ in. wide, and 1 ft. 10 in. deep, designed and carved entirely by himself, the construction having been carried out by one man under his directions. The principal decoration, a carved nude female figure in relief, with appropriate accessories, typifying "Fame and Fortune," was shown at the Royal Academy in 1901; the sculptured frieze of the cabinet bears the inscription, "The Whirligig of Time brings in his Revenges."

A special prize of £20 for a lectern in hard

wood was not awarded, there being no contest, a state of things which, we believe, would have been impossible if the competition had been properly advertised. Money prizes and medals were offered for "a staircase newel, with carved standard for electric light," but there was only a single entry. In the same way the official awards had to be withheld for "capital, shaft, and base of a 6 in. pilaster or column." The first prize and silver medal for an oak panel was won by Miss H. Lilian Ohlson, and a prize of £5 and a special gold medal by Charles Wycliffe. Taking into account the design, we thought the oak panel by John B. Daniell better than either of these. A silver medal



PANEL BY MURIEL MOLLER.

Awarded Prize and Silver Medal at the Exhibition
at Carpenters' Hall.

was awarded S. R. Cameron for a lion, carved on the round. An attractive collective exhibit of carvings in the round by A. J. Osmond, which included a bust of Mr. Chamberlain, "Bacchus," and "Morning," was awarded a special bronze medal. A tiger, in bold relief, by F. Sumpter, should be mentioned; also a study (in the round) of a girl's head (in oak) by Miss Helen J. Fotheringham, and a floral panel by the same lady.

Among the not too many objects of utility shown were some well-carved bellows by G. A. Alderton, and a beautiful little carved walnut settle by Miss N. Ward. A cabinet sideboard by Isaac Wilkinson was over-decorated in a jumble of styles.

Pupils of the School of Art Wood-carving gave

a good account of themselves, Albert E. Smith taking first prize (£5) and silver medal for "a carved frieze or pediment (in pine) for a doorway to be placed 8 ft. from the floor," and Harry G. Rogers (apprentice) the second prize (£3), with an elaborate composition with a boar's head for a centre and a peacock at each end; Annie C. Burton special prize (£1) for a carved truss for a chimney piece (pine trees); Cyril Thomas White (apprentice) first prize (£3) for a walnut panel by competitors under eighteen, and Percy C. Rogers a special prize (£1). Miss Muriel Moller took a special prize (£3) and silver medal for her panel, which we illustrate. The camera has not done justice to the carving, which, instead of looking as if applied to the background, grows out from the wood quite properly.

We marked on our catalogue, for commendation, some graceful specimens of lettering by Miss Beatrice Smith, who, it appears, is another pupil of the school, and so is Miss M. G. Mead, who won the special prize (£3), in the amateur division, for a walnut frame (an original design of blackberries). The second prize (£2) went to Louis Wyatt for a frame of conventional vine leaves. A special prize was given to Charles Maytum for a frame in limewood. Another special prize was well bestowed on Alfred Yeomans' panel of chestnut foliage of radiating design—one of the best managed bits of decoration in the exhibition.

The first prize (£5) for "a panel 2 ft. by 2 ft., suitable for a church stall end," was not awarded; the second prize (£3) went to C. F. Yeend for a Gothic panel in 15th century style, with a rather too elaborate representation of the pelican and its young. A special prize "for high finish" went to A. Yeomans, and one for a litany desk to F. A. Crallan. Other creditable church exhibits were Miss M. L. Ohlson's ambitious crucifix in walnut and pearwood, Thomas C. Fenton's crucifix in oak, and a panel by William Grant.

Other exhibitors were M. E. Southwell, who took a prize, Leonard L. Jones, W. H. Wells, Francis A. Gregory, Alfred A. Wood, Joseph Lewis, Charles Cott, Miss G. Martineau, W. F. Cole, Annie G. White, Beatrice Coppock, Gertrude E. Hay, Bella Grant, Alice C. H. E. Dale, Annie Gertrude White, James Kennedy, Peter Kennedy, Horace Mann, Thomas E. Weston, G. Parker, William Sharp, W. R. Bell, T. R. Johns, Vincent de Paul Jones, Joseph O. Tabuteau (two carved cocoa-nuts), W. Roberts, G. H. Bull, Alfred J. Jones, George Linthall (chipwood panel), Miss F. M. Bartholomew, W. S. Williamson, Henry G. Jones, Thomas Carter, F. T. Craft, E. R. Coles, Leonard Masters.

A loan exhibition of old carved work added much to the interest of the occasion, one of the most beautiful objects being "the Master's Chair of the Worshipful Company of Joiners, carved in 1754 by Edward Newman, citizen and liveryman of the company." With such craftsmen in the guild now, one might hope for great things at future exhibitions.

School of Art Wood-carving.

THE drawings and carvings executed by the students for the Teachers' Certificate Examination were shown in the rooms of the School of Art Wood-carving from July 3 to July 15, together with the work of past and present pupils of the school which won prizes at Carpenters' Hall, as reported in another column. Certificates were awarded to Frederick Fisher, a manual



PANEL BY MISS HELEN FOTHERINGHAM.

training master at the London County Council schools; Harry Rogers, and Percy Rogers, his brother (Kent County Council scholars), and Alice Gray; and the year's work of Effie Jessop, Beatrice Smith, and Mildred Tonge was commended. We were impressed by the freedom and cleanness of Mr. Fisher's handling. He has already the "City and Guild" Certificate, and should prove a valuable teacher. A box-cover of rather ambitious design, by Kate Miller, showed some clever work. The general excellence of the exhibition can but confirm the confidence of the managers in the sound teaching of Miss Reeks, the very competent principal. The school has been established over



MAHOGANY PANEL (14 IN. \times 34 IN.): MAGNOLIA. CARVED BY LILIAN NORTON.



OAK PANEL (6 IN. \times 30 IN.): BLACKBERRIES. DESIGNED AND CARVED BY HARRY ROGERS, SCHOOL OF ART WOOD-CARVING.

twenty years, and, although it receives a grant from the London County Council, is allowed to manage its affairs in its own way. It is open to boys and men equally with girls and women, and is no less useful in qualifying instructors in the craft for the manual training classes of the London County Council than in supplying expert craftsmen to the wood-carving trade. The Committee of Management has Mr. T. Armstrong, C.B., for chairman, and includes the Earl of Carlisle, Sir Caspar Purdon Clarke, Sir Philip Magnus, Sir William Bousfield, Sir E. J. Poynter, P.R.A., Messrs. Lewis F. Day, Walter Crane and A. Spencer, and Miss Eleanor Rowe. Mr. Day judged the work of this year's examination.

City and Guilds Exhibition.

THE City and Guilds of London Institute held an exhibition at the Imperial Institute from June 28 to July 8 of "practical work executed by students of technical classes in Great Britain, Ireland, and the Colonies, and by candidates at the Institute's annual examinations, 1905." Prizes in money, medals, and certificates were subsequently awarded. These are open only to the trade. To compete for them the candidate has to stand three tests: the first, a written examination; the second, a practical examination, in which he must execute certain work in the presence of inspectors; and the third, an exhibition of specimen work, which may be executed (either at the Art School or at home) entirely by the competitor. The recent exhibition included not only specimens of goldsmiths' and silversmiths' work, cabinet work, copper-plate and process engraving, bookbinding, and basket work, but also carpentering, engineering, and plumbing work, painting and decorating, cotton-wool and silk weaving, plain and art needlework and millinery. When the more bulky kinds of work submitted in competition arrive at the Imperial Institute, preliminary to the exhibition, the scene of chaos is said to be indescribable. The City and Guilds of London Institute, founded in 1881, when there were only 2,500 students, has now more than 44,000, and nearly half of them were candidates for examination this year. In giving the following list of the prize awards, we have omitted awards referring to the subjects least likely to be of interest to our readers:—

Cabinet Making.—Stewart Moore, Belfast Municipal Technical Institute, Second Ordinary Grade, eq. £1 (Goldsmiths') and Bronze Medal. William Peter Bryren, High Wycombe Science and Art Schools, First Honours Grade, £3 (Goldsmiths') and Silver Medal. Frederick William Tod, L.C.C., Shoreditch Technical Institute, Second Ordinary Grade, eq. £1 (Goldsmiths') and Bronze Medal.

Cotton Weaving (Textile Ornament).—Ernest Edward Cockcroft, Todmorden Municipal Technical School, First Honours Grade, £3 (Clothworkers') and Silver Medal.

Basket Work.—Norman Aylett, Bredgar, Second Ordinary Grade, £2 (Basket Makers') and Bronze Medal. Stanley Deighton, Manchester Municipal School of Technology, First Ordinary Grade, £2 (Basket Makers') and Silver Medal. James Alfred Cheek, Wimbledon Technical Institute, First Honours Grade, £3 (Basket Makers') and Silver Medal.

Bookbinding: Forwarding.—Leonard Robert Barker, Derby Municipal Technical College, First Ordinary Grade, £1 (Skinners') and Silver Medal. Albert Thomas Thackray, Borough Polytechnic, First Honours Grade, £2 (Skinners') and Silver Medal. **Finishing.**—Arthur William Miller, Derby Municipal Technical College, First Ordinary Grade, £1 (Skinners') and Silver Medal. Alfred Richard Bolton, Liverpool Municipal Technical School, First Honours Grade, £2 (Skinners') and Silver Medal. Walter Bone, Liverpool Municipal Technical College, Second Honours Grade, extra £2 (Skinners') and Bronze Medal.

Lace Manufacture.—Maurice Charles Ferguson, Nottingham University College, First Ordinary Grade, £1 (Merchant Taylors') and Silver Medal.

Pottery and Porcelain.—John Colclough, Tunstall Victoria Institute, First Honours Grade, £2 and Silver Medal. John Howard Davidson, Tunstall Victoria Institute, First Ordinary Grade, £1 and Silver Medal. Arthur Latham, Tunstall Victoria Institute, Second Honours Grade, eq. £1 and Bronze Medal. William Henry Cyples, Sutherland Institute, Longton, Second Ordinary Grade, £1 and Bronze Medal. Samuel Asbury Green, Sutherland Institute, Longton, Second Honours Grade, eq. £1 and Bronze Medal.

Silversmiths' Work.—Henry Edwin Chappell, Northampton Institute, Second Ordinary Grade, £2 (Goldsmiths') and Bronze Medal. Charles Henry Baskett, Albert School of Art, Colchester, First Ordinary Grade, £2 (Goldsmiths') and Silver Medal. Wallace Swingler Adderley, Birmingham Municipal School of Art, First Honours Grade, £3 (Goldsmiths') and Silver Medal.

There were interesting exhibits of Photo-engraving and Lithography by the L.C.C. (Bolt Court) School and by the Polytechnic School; of Goldsmiths' and Silversmiths' work from the Northampton Institute (including a striking yachting trophy by John Allan, and excellent copper-plate engraving); Sir John Cass Institute (with good work by Richard James, Augustine Wilson, Elsie Guggenheim and Henrietta Hoke); the Birmingham Municipal School of Art and by the L.C.C. Central School of Arts and Crafts. The Borough Polytechnic made the only display of book-binding—a very creditable one. The Cabinet work—only some small pieces could be shown—was by William Walter Page, W. N. Welton, W. G. Robbins, and Charles Laurie, of Norwich; H. W. Fulcher, W. J. Harris, High Wycombe; J. H. Rudd, Barnstaple; H. T. J. Morgan, Shoreditch; R. Robinson, Belfast; F. W. Preen, Manchester; H. L. Muhlberger, Regent Street School; J. McKinney, J. A. Kidd, Dundee.

The Exhibition will be resumed at Liverpool from 2nd until 9th September, and will be seen at Halifax from the 14th to 16th September. Next year it is hoped to hold the Exhibition in Belfast.

The Haslemere and Neighbouring Industries are to have an exhibition of textiles, pottery, furniture, and metal work at the Haslemere School Hall from August 16 to 19.

Miss Evelyn F. Chambers, who was associated in business with Miss Ethel M. Blackburn, in Chelsea, at the Pheasantry, has opened a school of wood-carving of her own, at 7, Paddington Street, Baker Street.

A Commemorative Tablet in bronze (about 5 ft. by 4 ft.), to record the names of Camberwell men who served as volunteers in the South African War, designed and executed by Mr. W. H. Meggs, assisted by Mr. J. H. Cowell, has been put in position in the borough. The Camberwell arms are enamelled in full heraldic colour, with accessories of oxidised silver, ornaments of crystal and lapis-lazuli also entering into the scheme of decoration. The panel is set in a frame of English oak.

Applied Art at the Paris Salons.

SECOND NOTICE.

IN visiting the two "great palaces"—as they are officially designated—"Des Artistes Français," in the Champs Elysées (the "old" Salon), and "Des Beaux Arts," in the Avenue d'Antin (the "new" Salon)—the buildings of which are now connected, the English visitor is impressed not only by the exhibits of decorative arts as a whole,

of expression in the arts. In France the principle seems to be that anything is legitimate as a medium which produces an artistic result. Bread having now been recognised officially by the "Artistes Français" as a permissible material for modelling, it will not be surprising to hear that the American lady who makes a specialty of modelling in butter has had some examples of her art accepted at the next Salon.

In wood-carving and marquetry, some of the inlaid work by Louis Hestaux with coloured representations of natural scenery was truly remarkable. "Bois sculpté patiné avec incrustation de crystal," he calls it. Similar flights of birds at twilight and views of old pines against a setting sun have been seen at our own exhibitions, but our best marquetry workers would hesitate at cutting out a disc for the sun and glazing over a paillon to suggest its brilliancy, as Mr. Hestaux has done in his "Forêt de bouleaux le soir." Our countryman, Mr. Clement Heaton, who also exhibited some fine



CARD TRAY IN PEWTER. PIERCED AND REPOUSSÉ. DESIGNED AND EXECUTED BY AUGUST FORAIN. SHOWN AT THE "OLD" SALON. PARIS. 1905 (SEE P. 123)

but by the respect accorded to some of the minor arts, which in this country would not be recognised by the authorities controlling our leading art exhibitions. The latitude permitted in this respect is wide indeed. Not only are wood-carving, needle-work, marquetry, poker-work, embossed and stained leather-work well displayed, but in the "new" Salon there is, in a showcase lined with looking-glass, a branch of apple blossoms, modelled in bread, and painted to resemble nature, which it certainly does in a very wonderful manner. How the "mie de pain" is prepared so as not to crack is the secret of the artist, who is Mme. Marguerite Lecreux, wife of the President of the Société des Arts Réunis.

In England we have a good deal to say as to what is and what is not "legitimate" as a medium



THE SECOND ILLUSTRATION SHOWS THE PROGRESSIVE STAGES IN THE WORK ON THE TRAY. BEGINNING WITH THE BOTTOM SECTION AND CONTINUING FROM RIGHT TO LEFT

marquetry landscape at the "new" Salon, produced in "Le sentier de la forêt" a wonderful expanse of sky in mother-o'-pearl, this striking cloud effect filling the entire background of the picture.

A case full of embroidery and lace by Paul Mezzara showed some very beautiful work, in-

Arts and Crafts.

cluding wonderful reproductions of old Venetian lace all done with the needle, and an entirely new kind of embroidered network which cannot be described—nor satisfactorily photographed either, it would appear, for the prints that have reached us are useless for reproduction. M. Mezzara also showed some dainty lace caps (in shape such as babies wear), a variation of the quaint Bruges kind, which the writer was informed are soon to come into fashion for the theatre. By Mlle. Blanche and Henriette Morisset, whose embroidered book-

pewter for a while, and in the museums there are numerous beautiful objects in that material to show us how suitable it was for the purpose. But the innovation hardly seems to have ever had a firm footing. With the return of less troublous times the precious metals again came into general use among the goldsmiths and silversmiths, and have so continued until the present day.

But, in their turn, all the old crafts, processes, and materials are revived nowadays, and working in pewter has not been overlooked. It has been



CLOISONNÉ ENAMEL TRAY, WITH SCARAB DECORATION. BY E. TOURRETTE.

Shown at the "New" Salon, Paris, 1905.

cover has been already illustrated and described, was some beautiful work in coloured silks and gold and silver thread, and there were wonderful laces and embroideries by M. Naly Martin Taleon, Mme. Caroline Tavernier, Mlle. Ellen Rogers and others.

On the Continent in the olden time many artists who wrought in gold or silver and valued their reputations were afraid to execute their best work in the precious metals; for they perceived that it was almost inevitable that sooner or later it would go into the melting-pot, as so much had gone before, towards defraying the cost of the never-ending wars. So they executed their designs in

wisely perceived, however, that the metal may be best employed for decorative inlays, and one sees many examples of its employment in the enrichment of furniture. Still, there are a few fine craftsmen who find pewter itself good enough as a medium for the expression of their art, and there is one Frenchman in particular who makes a specialty of repoussé work in this metal. We refer to that clever artist Auguste Fourain, of Rheims. He was born at Bésançon in 1868, and after studying, in Paris—sculpture with George Lemaire, painting with Armand Guéry, and carving with Paul Richard—he has made a name for him-

APPLIED ART AT THE PARIS SALONS

SOCIÉTÉ NATIONALE
DES BEAUX-ARTS • 1905



HANGING CLOCK • BY JULES JOUANT
CHASING BY JORET
GOLDEN BRONZE ENCRUSTED WITH SILVER



CLOISONNÉ ENAMEL VASE IN AUTUMN
COLOURING • BY E. TOURRETTE • PARIS

Arts and Crafts.

self by originating and cultivating a new branch of repoussé work, of which we give a characteristic example from his exhibit this year at the "old" Salon. The genre seems to have been suggested by the productions of the once famous old copper workers of Dinant, in Belgium, who some ten years ago finally went under, crushed by the competition of modern methods of manufacture. Mr. Fourain has revived their excellent methods, with modifications of his own, to suit present French taste. He designs and carries out each object himself as an original and unique composition which he will not reproduce. One of our illustrations shows clearly Mr. Fourain's method of working in its progressive stages. Plant forms furnish the motives for all his designs.

It would be difficult to speak too highly of the beauty and variety of the jewellery and enamels on metal that abound at both Salons. To find adequate terms indeed to express the merits of some of them were impossible. Who could describe, for instance, the subtle artistry of a Lalique or a Gaillard? Fortunately, both of these masters exhibited in London this summer, and many of our readers availed themselves of the privilege of studying at first hand their marvellous productions. Of the same high rank at the "old" Salon were the jewels and translucent enamels by Count du Suau de La Croix, and by his pupil and daughter-in-law, Mlle. de Montigny. The "pâtes de verre" by Décorchement, which we hope to illustrate soon, are no less wonderful in their way than the pâte-sur-pâtes of Taxile-Doat, concerning whose splendid work at Sèvres we have an article in preparation, for which he has kindly supplied us with special photographs. The mention of the famous Government factory reminds us that while at the Salon of the "Artistes Français" there is a considerable display of the ceramic wares of Sèvres, it is to the "new" Salon that one must go to see the latest productions of such of its artists as Taxile-Doat and Dammouse, and of that prince of enamellers the unrivalled Fernand Thesmar, who, having in his technical experiments well nigh exhausted the possibilities of translucent enamels on metal, is now turning his attention to the "porcelaine nouvelle" of Sèvres, and shows an interesting essay in cloisonné enamel upon a vase in that material. As some of our readers no doubt are aware, this exceptionally hard porcelain will stand a very severe firing. M. Thesmar has promised to keep the readers of ARTS & CRAFTS advised as to the progress of his experiments, and we shall have more to say about them. His only other exhibit was a collection of jewel-like cups of translucent cloisonné enamel of incomparable beauty, lent by individual members of the "Société des amis du bibelot," for whom he made them.

Among many fanciful objects of jewellery at the "old" Salon that attracted the admiration of the writer was the striking pendant in gold, enamel, and precious stones shown on another page. The ingenious attachment of the ends of the chain to

the neck and tail of the chimera is especially pleasing. At our request M. Henry Nocq, the artist, kindly made the accompanying drawing to illustrate it.

A veritable master in cloisonné enamel is M. E. Tourrette, and we are glad to be able to show the two beautiful examples of his art in this genre that are reproduced herewith. What could be more simple or more decorative than his ingenious treatment of the rather hackneyed beetle motive? The decoration of the vase is more realistic; the colouring is particularly brilliant, suggesting that the artist might have got his inspiration from American woods in autumn, than which there is nothing more gorgeous. These splendid craftsmen of France go more and more to nature—if



PENDANT. BY M. HENRY NOCQ.

In the "New" Salon.

Drawn by the Artist from the Jewel.

not to the country-side, than to the sea shore. How charmingly M. Jules Jouant has transformed the common sea-urchin into a setting for his hanging clock, with its natural drapery of seaweed and the clinging figure of the mermaid which so nicely balances the composition! Do not let the suggestiveness of all this be lost on us. The summer is waning, but it is not too late even now for many an English student of design who has neglected to do so to charge his sketch book with studies from nature which may be turned to practical account when the year's outing is over and he has returned to the routine of workshop or studio.

M. M.

(To be concluded.)

English Art Masters at Geneva.

THE photograph given herewith shows a group of art masters of the West Riding of Yorkshire in the wild garden of the Geneva School of Industrial Arts. As our readers have already been told, these energetic gentlemen worked in the various classes as ordinary pupils for six weeks last summer, and one of the

the annual conference of the Surrey teachers, who, to the number of nearly three thousand, met at the Surbiton Assembly Rooms.

As a key to the photograph, the following words of explanation may be interesting :

In the centre of the foreground is Mr. Butterfield, of Keighley, and behind him, to the extreme left, Mr. Spencer, of Galashiels. Seated between them is Mr. Wright, of Bradford. The bearded gentleman to the extreme left in the next row



ENGLISH MASTER-PUPILS AT GENEVA.

A group of Art Masters from the West Riding of Yorkshire, who for six weeks worked as ordinary Pupils at the School of Industrial Arts, Geneva.

The Photograph was taken in the Wild Garden attached to the School.

results of their highly instructive visit was the recent interesting exhibition at Leeds of specimen work of the Geneva School, which, at their request, was sent over to England so that our own educational authorities might profit by whatever lessons could be learned from it. The exhibition, which has been described and illustrated in a series of articles in this magazine, was transferred early in July to Kingston-on-Thames, on the occasion of

is the Professor of Modelling. Behind him is Mr. Heard, of Shipley, and next to him (with the bowler hat) is Mr. Swire, of Wakefield, to the right of whom, in the order named, are Mr. Farren, of Todmorden, Mr. Shuttleworth, of Skipton, Mr. George, of Halifax, Mr. Cockburn, of Halifax, Mr. Gledhill, of Dewsbury, and Mr. Watson, of Harrogate. Behind Mr. Swire is Mr. Marples, of Huddersfield.

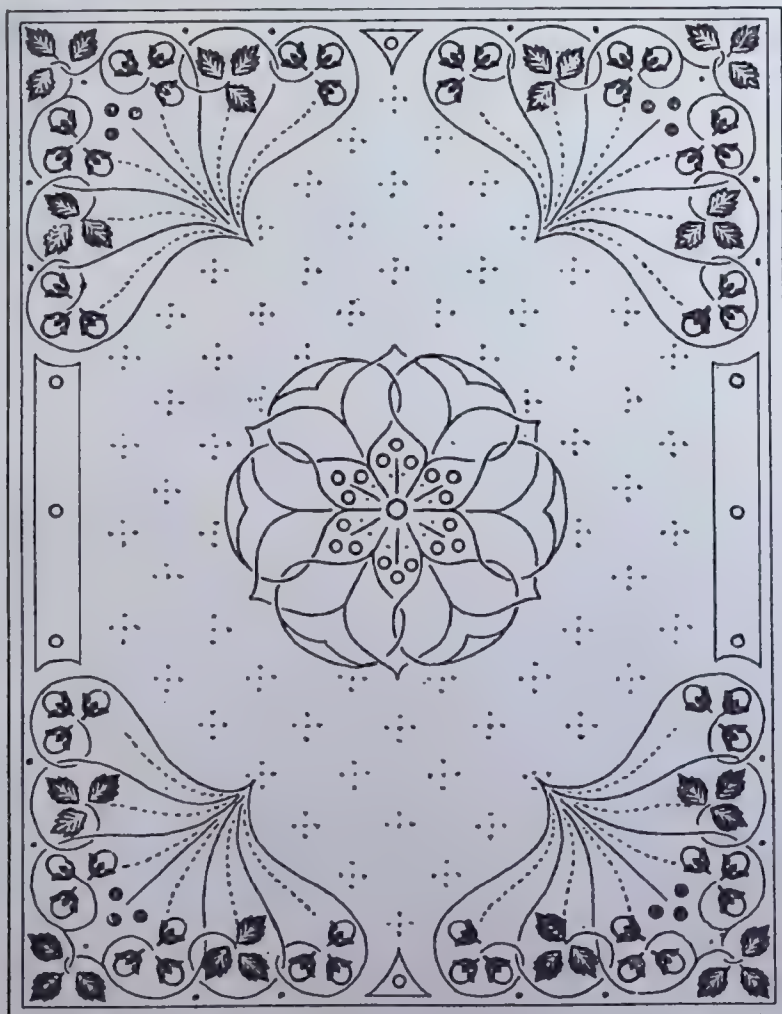
Our Bookbinding Prize Competition.

CONCLUDING NOTICE.

THE third prize was awarded to Miss E. E. Woolrich ("Dudmarston") for "A Child's Garden of Verses," bound in red Niger morocco with a chequered pattern in gold, the simplicity of which well suited the subject of the book. It will be noticed that the pattern consists principally of an arrangement of three leaves; although it would, of course, have been easier to have used a tool carrying the three leaves, Miss Woolrich rightly preferred to stamp in each leaf separately, and thus obtain the greater freedom, and play of light and shade characteristic of such tooling.

of chrysanthemums. The flower was made up of a number of impressions of a single tool, and was a clever attempt at a very difficult treatment. With due appreciation of the advantage of the freedom thus attainable, it must be pointed out that it is very essential to have regularity in the tooling where such a conventional pattern is used. A defect in the forwarding was also noticeable—the turning in of the leather at the head and tail, resulting in a prominent swelling at these points. This was doubtless due to the insufficient paring of the leather.

Miss Millicent Pearson ("Mountain") sent a very



PATTERN OF THE
BINDING BY MISS
L. GILCHRIST
WRIGHTSON
(SHOWN ON THE
OPPOSITE PAGE)

"New Life of Dante Alighieri," bound by Miss M. Logan ("Westminster"), was highly commended. The chief fault was that the lettering was too crowded, and, in fact, seemed to be an after thought. It is advisable always when designing any pattern to plan out the lettering first and arrange the remainder of the design to conform with it. The binding was in green morocco, inlaid with white lilies and gold tooled.

Miss Janet Mahommed ("Prophet") sent a "Japan," bound in blue morocco, slightly inlaid with white, the pattern for which was a conventional treatment

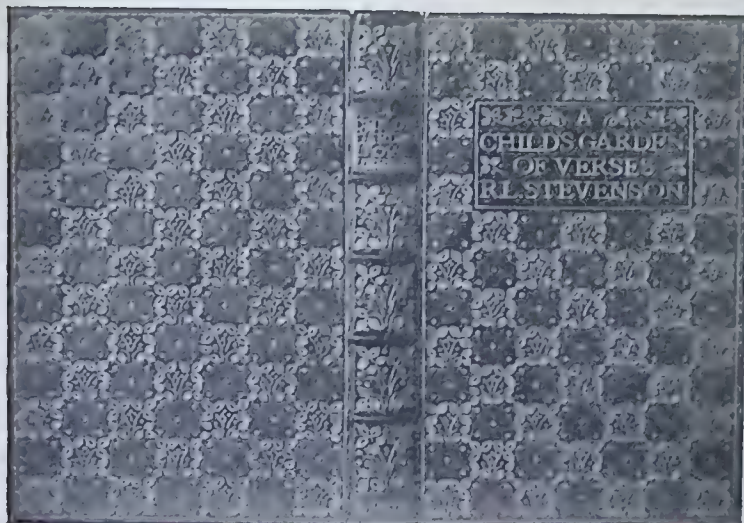
'cleverly treated Visitors' Book in Niger morocco, blind tooled; but, as we have before remarked, it was hardly possible to judge a book treated in this simple though efficient way with one in which many of the greatest difficulties of bookbinding had to be overcome.

A small volume by Miss Gwladys Edwards ("Dinah") showed exquisite taste in the design and in the choice of leathers and end papers. The forwarding was well done, but the somewhat careless finishing debarred the book from gaining a reward.

A. F. P.

ARTS & CRAFTS BOOKBINDING PRIZE COMPETITION.

(Concluded from page 76.)



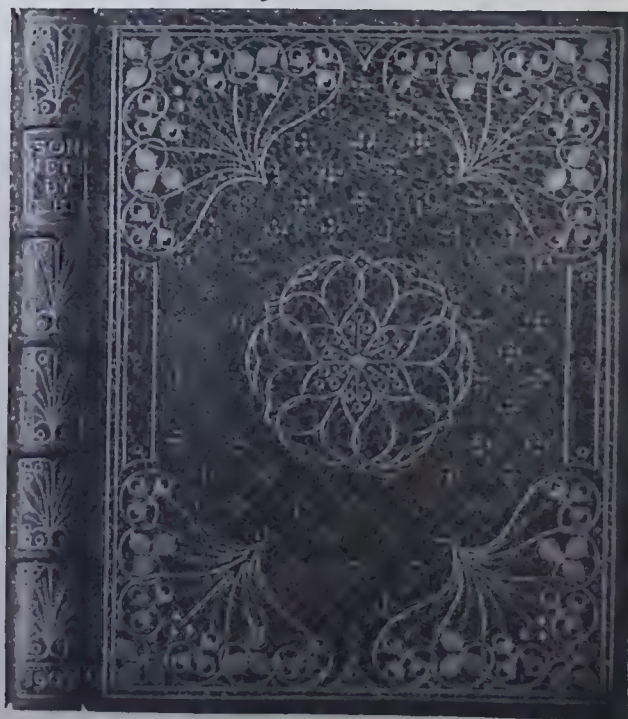
THIRD PRIZE

Awarded to Miss E. E. WOOLRICH
("Dudmarston")

HIGHLY COMMENDED

By Miss LUCY GILCHRIST WRIGHTSON

(For Pattern of the Binding
see opposite page)



An Exhibition of Bindings.

ALTHOUGH we have not seen the circumstance announced, it is no secret, we believe, that the Booklovers' Library, with its scores of branches throughout the kingdom, has come under the control of Messrs. W. H. Smith & Sons, of railway book-stall fame. A further interesting fact is that an arrangement has been made by which Mr. Douglas Cockerell, author of "Book-binding and the Care of Books," a recognised authority on the subject, has been given artistic supervision of that important department of the great business of this firm. In connection with these circumstances, the attractive collection of bindings, done under his direction, that is now on exhibition at the delightful headquarters of the Booklovers' Library in Hanover Street, Hanover Square, has a special significance to all who are interested in the art loved by Grolier, for it presages a distinct gain to the public; it tells them that henceforth it is not only the bibliophile, with a pampered taste for costly bindings, who is to be catered for, but anyone who has even an ordinary library book to be bound, who is willing to pay a fair price for sound work and sound material. We noticed one, an octavo book, neatly and serviceably bound in buckram, the cost of which was only eighteen pence. This is the sort of thing that the public wants. If the intending customer does not expect too much in an inexpensive binding, and, waiving all matters of detail, is content to let the book he wants bound take its chance with a batch of similar work, among which it might be included at the discretion of the binder, as a rule we do not think he need be called upon to pay any more than he would have to pay the ordinary binder for the ordinary bad work.

The special committee of the Society of Arts, after some years' investigating the causes that have led to the want of durability of modern bindings, in their report divide the blame between the leather manufacturer, bookbinder, and librarian. They blame the leather manufacturer for improper methods of tanning, and for using sulphuric acid in clearing and dyeing his skins; the bookbinder for faulty methods of binding; and the librarian for exposing books to the fumes of burnt gas and other injurious influences. After showing the causes of the premature decay of modern leather bindings, they suggest means by which such decay may be avoided, and furnish specifications in regard to the actual work, the observance of which by the binder should be scrupulously enforced.

These recommendations and these specifications have been the basis of Mr. Cockerell's own excellent methods, and will no doubt be applied to all work entrusted to the Booklovers' Library—when the customer will pay a fair price. It is the question of cost which is now the crux of the whole matter.

We have left ourselves but little space to refer in detail to the many choice bindings shown by Mr. Cockerell at his interesting exhibition. The two examples, however, which by his permission we

reproduce herewith from "a Souvenir of the Exhibition"—a beautifully printed and illustrated edition of a lecture he delivered at Cambridge, describing how the best binding is done—are fairly representative of the choicest examples of his art, and these we may say will stand comparison with the best work of the kind of any period of any country.

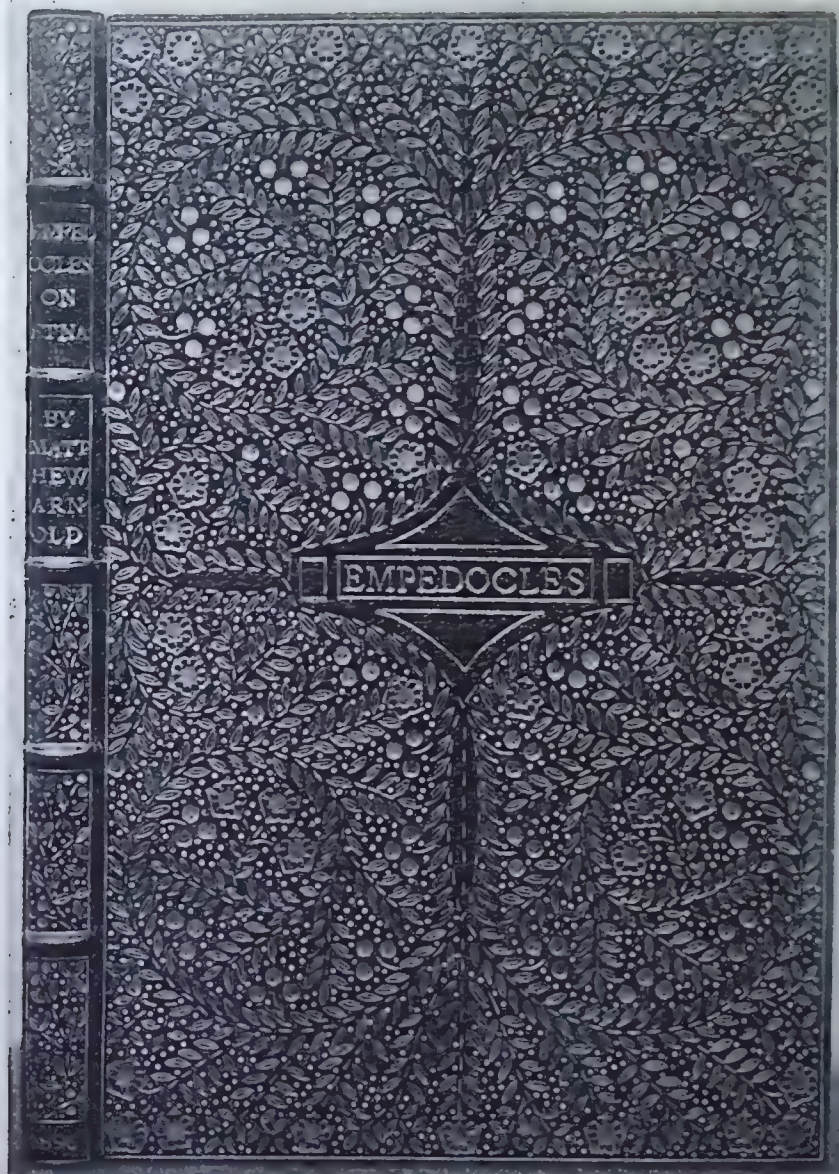
Paintings in Tempera.

AMONG the delightful exhibitions held during the season at the cosy little Carfax Gallery in Bury Street, St. James, none has surpassed in interest that given recently by the Society of Painters in Tempera—the first regular exhibition of the work of the members. As our readers, doubtless, are aware, this is an old art revived, long antedating painting in oil. The medium employed is simply the yolk of egg, which gives body to the colours without affecting their purity, but its chief merit lies in its brilliancy and permanence. Still, it was not through mere caprice that tempera was supplanted by oil painting; for the latter not only affords facilities for greater depth in shadows and subtlety of tone gradation, but it allows of much greater freedom in execution. With oil colours you may paint and repaint the same passage as often as you please, but you could not mess about in this way with tempera colours without the most disastrous results. The egg medium is in painting almost as exacting as silver point is in drawing, and that the members of this Society should have made such a creditable showing on the occasion of their first concerted effort is very promising. A few of the members, to be sure, like Walter Crane, Anning Bell, and Sir Charles Holroyd, are accomplished artists who are bound to be interesting, no matter what medium they may employ. The decorative qualities of "The Deep Midnight," an impressive group of two seated figures by F. Cayley Robinson, leads us to hope that that strong and imaginative artist may some day be given the opportunity to show what he could do in mural painting, to which genre his art would seem to be particularly suited.

The early Italian feeling that pleasantly characterised the exhibition, in sympathy with the old-fashioned medium employed, extended in many cases to the frames, which were carved and gilded for the pictures, and in this connection we must mention the names of Miss Mary Morris, Mrs. Batten, Miss Ridley, and Miss Winifred Boiell.

IN connection with the exhibition there was an interesting collection of modern illuminated manuscripts, among the most distinguished being the beautiful work of Miss Edith A. Ibbs. Without slavishly imitating the old masters of illumination this lady shows an artist's appreciation of their best qualities, which she applies to modern work with a nice discrimination. High praise is due also to the exhibits of Mrs. Traquair, Mr. Graily Hewitt, Mr. Cowlshaw, Miss Florence Kingsford and of Miss Jessie Bayes.

THE EXHIBITION OF BINDINGS
AT THE BOOK-LOVERS' LIBRARY



BINDING BY DOUGLAS COCKERELL
GREEN MOROCCO · RICHLY TOOLED
ACTUAL SIZE $7\frac{1}{2} \times 4\frac{3}{4}$ INCHES

THE EXHIBITION OF BINDINGS
AT THE BOOK-LOVERS' LIBRARY



BINDING BY DOUGLAS COCKERELL (ACTUAL SIZE)
GREEN MOROCCO • LEAVES INLAID RED

Bookbinding.

A NEW SERIES OF PRACTICAL ARTICLES ON BINDING, TOOLING, AND DESIGNING.

By F. SANGORSKI, Teacher at the Northampton Institute, and
G. SUTCLIFFE, Teacher at the Camberwell School of Arts and Crafts.

VI.—BACKING.

THE object of "backing" is to form a groove into which the boards will fit. As, during the process, the edges of the sections are lapped one over the other, it also assists in binding them firmly together, and ensures the book keeping its proper shape after it has been used.

Place the book between a pair of backing boards, with the slips outside and with the back projecting slightly above the boards; then, holding the book and boards tightly with the left hand, lower them into the lying press until about one inch is left projecting. Tighten the screw with the right hand until the book is just held by the press, and gently press the whole down until the backing boards are level with the bed of the press, taking great care not to disturb the position of the boards in relation to the book. That which projects above the boards will be beaten over to form the groove, and as this should be just large enough to hold the mill-board the amount projecting is decided by the thickness of the mill-board. Then screw the press up tightly. If properly screwed up the cheeks of the press should always be parallel, for that is

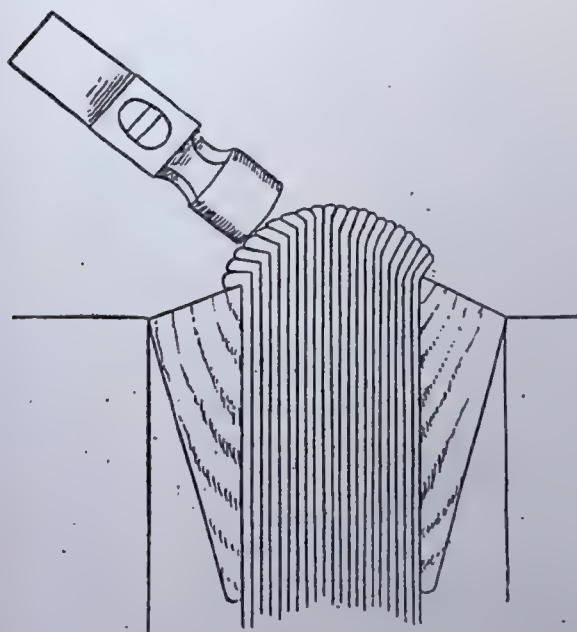


Fig. 34.

evidence of the equality of the pressure. If it is found difficult to prevent the boards from slipping down, slightly damping or chalking them will be of some assistance. The back of the book when in the press must be of a regular curve, the centre

of the curve being the centre of the back. With a hammer the sections should be beaten one over the other, starting from the centre and going over

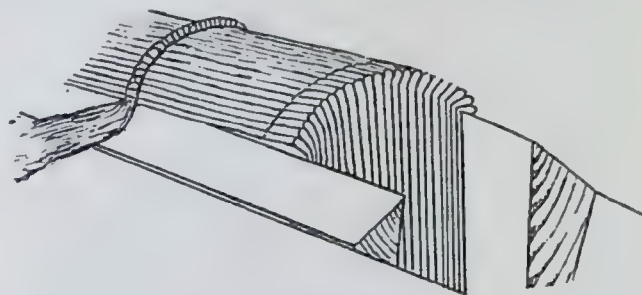


Fig. 35.

equally on either side. The hammer should be used with a circular motion, striking the sections not straight down, but away from the centre and towards the backing boards (Figs. 34 and 35). It is important that each section should lap well over, as by this means the sections are supported one by the other, and the book will keep its shape when in use. Should a section not properly lap over, it will probably drop and the back will become irregular. Should a number of sections be so, the whole back will drop and the book become concave. A small hammer will do for most books (Fig. 36), but for large ones a large hammer may be used. For starting, the thin end of the hammer will be more effectual than the head; but the head must be used to obliterate all

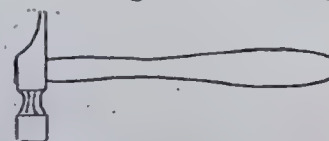


Fig. 36.

hammer marks. The last section should be well beaten over the backing boards, as it is very essential to have a sharp groove. The cords should be avoided, as there is a danger of breaking the silk, but the thin end of the hammer should be used to back well up to the cords. The edge of the backing boards must be kept quite sharp, otherwise a sharp groove cannot be obtained. To keep them so, the edges frequently will require planing. With a book that has an unusual amount of swelling it will be found almost impossible to get it in its proper position in the press without the boards slipping. In such cases the book and boards can be screwed up, projecting about one inch above the bed of the press, slightly backed, and then lowered into the proper position. It is better to make the groove too small than too large, as if slightly small the boards can be bevelled to the size of the groove. Should the groove have been made too large, it

Arts and Crafts.

must be beaten out, and the book rebacked. If, however, it has been made much too small, it can be enlarged by lowering the boards and rebacking.

VII.—CUTTING AND LACING-ON BOARDS.

OUR boards have now to be cut to the size required. To arrive at this one must first decide upon the size the book will be when cut, and then allow a little more for the "squares." As a protection for the edges of a book the boards are always allowed to project

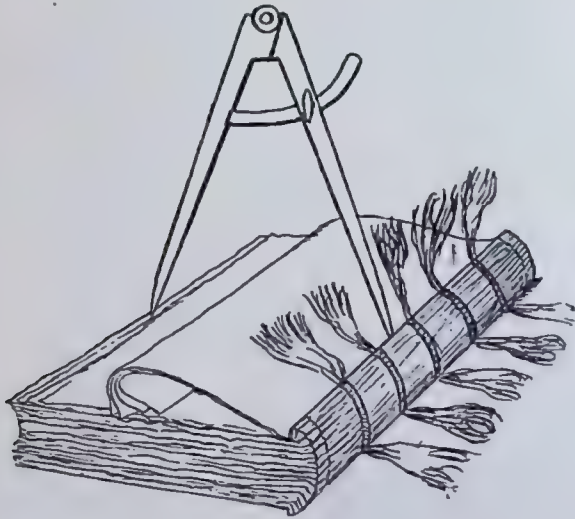


Fig. 37.

slightly, and the portions projecting are called the "squares." The pair of boards should be placed together, with the singly lined sides outside. These should be marked, to distinguish one side from the other, and the tops squared in the press with the plough. To do this, a line should be marked on the board with a square and a knife near the top, and at right angles with the back edge, and the boards then knocked up together at the back, put in the press, and cut off at this mark. When marking up our book for sewing we had to

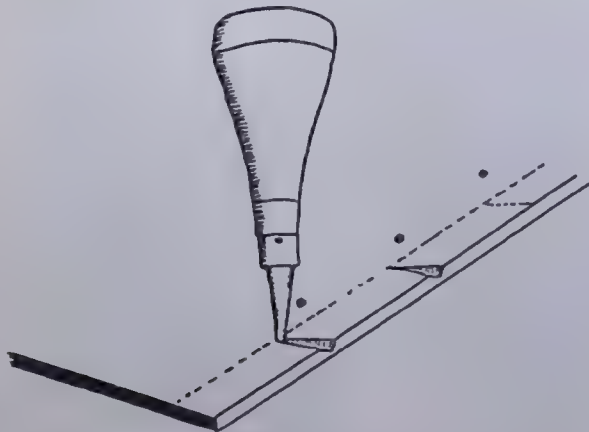


Fig. 38.

decide upon the length of the boards, and cut a strip of paper to this length. From this strip the length can be marked and the boards cut to this measurement. We have to now get the measure-

ment for the width of the boards. We have decided, it will be remembered, to cut our book to the size of an average leaf; so with the compasses take the width of this, measuring from the groove (Fig. 37), and, adding on sufficient for the "square," cut the boards to this measurement. When cutting boards the measurements are marked on one board only, and the pair are then knocked up and cut together. It is better to mark a line with a knife, as a finer line is thus obtained than with a pencil. It is important that the boards should be cut true, the edges all being at right angles with each other, for upon the accuracy of the boards depends the accuracy of the cutting of the book. The boards

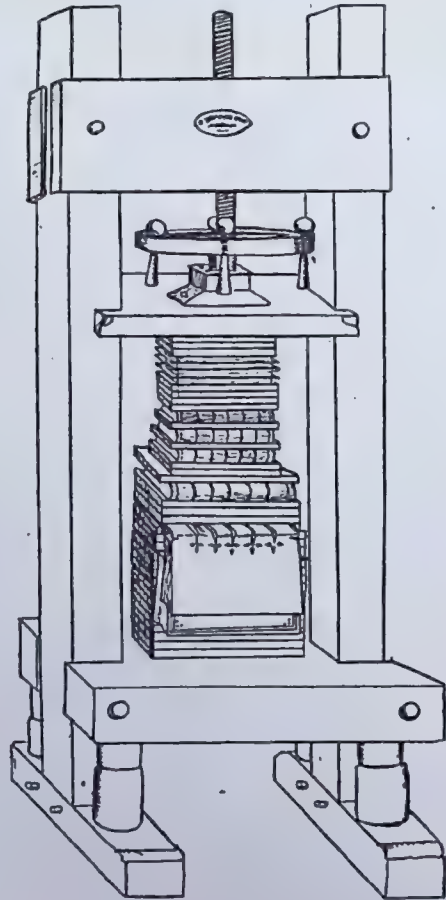


Fig. 39.

can be tested by reversing one, for then any inaccuracy will at once be apparent.

We have next to attach the boards to the book. Lay one of them in position on the book, and, using a square, mark a pencil line about half an inch from and parallel to the back edge. Then draw lines from the cords to this line and at right angles with it (Fig. 38). Small V-shaped pieces have now to be cut out on these lines to allow the cords to sink in level with the board (Fig. 38). These should not penetrate more than half the thickness of the board. With a bodkin, and on a flat piece of lead, punch holes at the points where the lines meet; turn the board over and punch holes about half an inch away from the previous ones (Fig. 38). To insert the slips neatly they have to be slightly thinned.

Arts and Crafts.

This is done by drawing them between the thumb and the edge of a knife. On arriving at the required substance they are pasted and all passed through the holes first made in the board, and then all back through the other holes (Fig. 40). On coming out they should be drawn tight, slightly tapped with a hammer to fix them, and cut off level with the board. The knocking down iron is

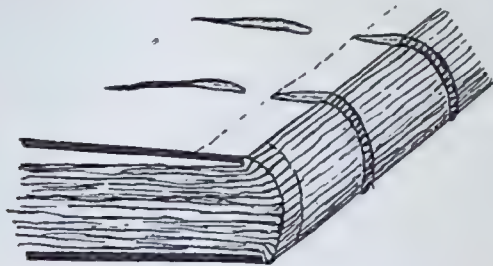


Fig. 40.

then fixed in the lying press, the book held in the left hand, and all irregularities made by the insertion of the slips beaten out with the large hammer, care being taken not to break the slips with the edge of the hammer (Fig. 41). The other side of the board is treated in the same way, the slips being thus beaten in level with the board. To assist in lacing in, the slips may be just twisted at the points, but only at the points, otherwise they would be made too stiff to be impressed into the board. The book should then be put in the lying press with the back projecting about an inch, and the back pasted to moisten the glue on the surface, which is then taken off with the edge of a folder.

This glue, if left on, would cause the back to be stiff, and the book would not open well. The cords are then nipped up and straightened with the bandnippers—an old or unnickelled pair should be kept for this purpose. Tins are then put on either side of the boards well up to the groove (Fig. 42), and the book is put in the standing press and tightly screwed down, remaining there for about twelve hours. Before screwing the press down

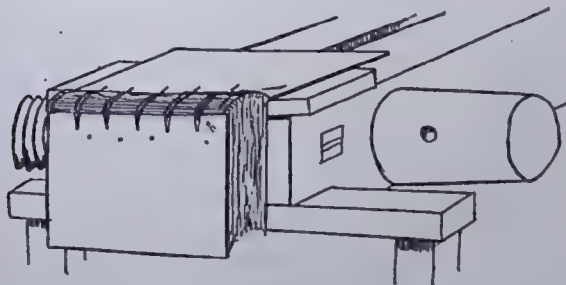


Fig. 41.

one should make sure that the book is of a good shape, for it will be difficult to alter its shape afterwards. To get an equal pressure the book must be directly under the screw. A diagram is given (Fig. 39) of a French standing press. This is a most convenient contrivance. The pressure can be obtained by very little exertion, and it scarcely requires any fixing. Pressure is obtained by hammering the screw round with the wheel. If, how-

ever, a standing press is not obtainable, the book can be put in a nipping press or the lying press, and should remain in double the time.

VIII.—SELECTION OF THE LEATHER.

WHILE the book is pressing, our leather may be cut and prepared. A piece of paper should have been cut to the size of the leather required before the book was put into the press. To do this, the book must be laid down, so that the back and the two boards lie upon the paper, and the pencil is then drawn around the edges. It is necessary to leave one inch all round to allow for the margin that will be turned inside. Before proceeding further with this branch of our subject, however, it will be well to make some remarks concerning the selection of our leather.

Thanks to the efforts of the Society of Arts in investigating the causes of the deterioration of leather for bookbinding, it is now possible to obtain leather that has not been injured by acids during the processes of tanning and dyeing. The report issued by the Society on this subject should be read by all interested in bookbinding. Messrs. E. & J. Richardson, Elswick Leather Works, Newcastle-on-Tyne, are among the few manufacturing

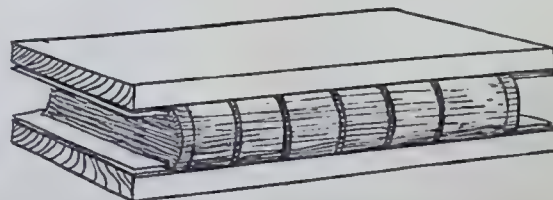


Fig. 42.

firms who are producing leather free from acid, and we are indebted to them for much of the information contained in the following paragraph.

Various kinds of skins are used for bookbinding, chief among them being those of sheep, oxen, calves, goats, and pigs. Sheepskins are cheap, and when properly prepared, and not subjected to hard wear, last well on a book, but they are naturally soft, and are particularly liable to damage by surface friction. Those classes of skins tanned in India, and known to the trade as "Persians," both sheep and goats, owing to the nature of the tannage, have little durability, although for a while they are strong enough. Calfskin, although capable of receiving a beautiful finish, will not wear well. Ox hide has to be reduced so much in substance to be fit for binding books that the greater part of its strength is lost, and, consequently, it is apt to become brittle and crack at the joints. Goats' skins furnish "morocco" leather of several kinds. Of these the finest is that of the Cape of Good Hope, known, when finished, as "Levant Cape Goat"; it has a bold, natural grain, and is perhaps the most beautiful leather procurable for bookbinding. When properly prepared it has great durability, and it does not lose its flexibility. Pig skin, also termed hog skin, is very durable, but it is apt to be somewhat stiff and clumsy, and is therefore best adapted for very large work.

(To be continued.)

PROFESSOR CHURCH ON PRECIOUS STONES.

THE revised edition of the "Handbook of Precious Stones," originally issued in connection with the catalogue of the Townshend Collection at the Victoria and Albert Museum, has been received from the Board of Education.

In the preface to the first edition it was remarked by the distinguished author that there was "room for improvement in the ordinary production of jewellers' shops, with respect to knowledge, taste, and finish," and he expressed the opinion that the fault lay "chiefly with the purchasing public, who still tolerate the horseshoes, anchors, and clumsy cables, of a debased time, and are not quick to appreciate refinement and originality in the selection and artistic mounting of precious stones." That was written nearly a quarter of a century ago, and we can not yet be said to be wholly free from the reproach. The horseshoe and the anchor in all probability will always be with us—they are emblematic and national. Still it must be admitted that, under the lead of certain well-known craftsmen, who also are sound teachers of design, we have made substantial progress in the jewellers' arts during the past few years, and this has been facilitated in no small degree by an enhanced appreciation of certain semi-precious stones—not only for their own beauty, but as foils for the more costly ones—which these gentlemen have taught us. A decade ago the moonstone, garnet, tourmaline, and blister-pearl—to mention only a few of the semi-precious stones now in favour—would have been scouted as unfit for use in English-made jewellery claiming to be artistic. There has been an important change in this respect, and, as a result of the better teaching, we have now in this country a considerable number of professional and semi-professional art-workers of both sexes who are producing hand-made jewellery of a kind far superior to anything of the sort that could have been hoped for in England when the first edition of this handbook appeared, and which the trade pays the compliment of imitating by machinery to the best of its ability. Something of all this we should have liked to have seen noted by Professor Church; but, in point of fact, we find no mention whatever of a very interesting art movement which bids fair to have no slight influence in the future on the art of the lapidary, as it undoubtedly has had already on the public taste. Still the book abounds in practical suggestions on "the artistic employment of precious stones," which can but be studied with profit. The omission of reference to the movement we speak of may be due to the author's lack of sympathy with its methods. What his attitude might be towards it, should he choose to discuss it, may be guessed from the following passage:—

"The large irregular and grotesque pearls called 'baroque' acquire value when set into curious figures—beasts, dragons, griffins, fruits, &c.—by the aid of gold and enamel mountings. Fantastic arrangements of this kind exercised the skill of

many sixteenth and seventeenth century jewellers, but the artistic merit of these productions cannot be appraised very highly." Connoisseurs, we apprehend, would protest against such an assertion. "The chief excuse for their existence," the Professor adds, "must be sought in the difficulty of making any other use of the mis-shapen pearls in question." We really do not see why Nature should be required to make any "excuse"; if justification, however, were needed, what better one could be urged than that an object conventionally—and, from an artist's point of view, erroneously—called "mis-shapen" has been given such a setting as to transform it into a work of art, a thing of beauty! But we would point out that what is unsymmetrical or abnormal in nature is not necessarily unbeautiful. Is not the pearl itself in its perfection but a manifestation of organic disease in the mollusc in which it is found?

In his chapters on "Cutting and Fashioning Precious Stones"—among the most interesting in the volume—Professor Church protests against "the narrow view that all faceted stones are vulgar is based on caprice and ignorance," and in this we agree with him. The whole paragraph is worth quoting. He says: "Translucent and opaque stones are commonly cut 'en cabochon'; the opal and the turquoise are characteristic examples. The moonstone, aventurine, cat's-eye and star sapphire, too, would not show their peculiar properties, were the confusing reflected lights from facets to be mingled with the white sheen, the brilliant spangles, the silver thread, or the six-rayed star which these stones respectively present when properly fashioned. The one transparent stone which is frequently cabochon-cut is the garnet, which is then called a carbuncle. A variety of cabochon used for this gem is somewhat hollowed behind, to receive a piece of foil as well as to lessen the depth of colour in very dark stones. Although the cabochon form is almost essential to many precious stones, and is useful to hide the poverty and flaws of others, and also is convenient in the cases of stones to be used in the decoration of vases and other objects to be handled, yet it ought not to be allowed to displace the various faceted forms. Doubtless there is a quiet beauty and richness in a good cabochon ruby, sapphire, emerald, or jargoon, but we lose some of the most striking characteristics of these gems when we so cut them as not to admit of the display of their dichroism, and their dispersive and reflective powers. The narrow view that all faceted stones are vulgar is based on caprice and ignorance; it is the mere unintelligent-whim of a clique of artists and amateur writers on art. For the faceting of the great majority of transparent stones is an operation necessary for the development of those optical qualities upon which the beauty of precious stones mainly depends."

An excellent plate in colours, which shows the dichroism of various precious stones, is given as a frontispiece. The price of the book is 1s. 6d. in paper covers, or 2s. 6d. bound.

A Lesson in Light Jewellery.

By W. H. MEGGS, of the Camberwell School of Art.

III.—MAKING THE PENDANT.

WE come now to the most interesting part of our exercise—the pendant. Pendants should not be too large, and you must avoid points and projections on the edges. The interest should tend towards the centre, that position being reserved for the most beautiful jewel. Avoid violent contrasts of colour, and I would again remind you that for our purpose stones evenly rounded, or cut “en cabochon,” as it is called, are much preferable to those cut in facets. The pendant may be considered under four divisions, viz. :—



Fig. 16.

1st, when composed of jewels, wire work (plain and twisted), and grains;
2nd, of jewels and strip metal; 3rd, jewels and a wreath work of foliage; 4th, jewels and pierced metal.

The simple pendant previously shown (see page 45) illustrates the first division. For the most part, it is composed of similar details to those used in the chain; the centre stone is an opal surrounded by four pearl blisters, the centre drop is a pearl, and on either side is an opal. If you would prefer not to use jewels for the drops you might make some small ornaments composed of grains,

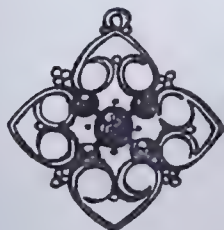


Fig. 17.

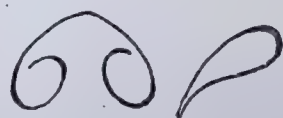


Fig. 17A.

domes, and similar simple elements, such as are shown in Fig. 16.

You should find no difficulty in executing a pendant composed of these details; how to make the settings, grains, and twisted wires has already been told. Great care must be exercised in the fitting and soldering of the different parts. In pendants of this character a pleasing effect is got by very slightly doming the whole surface; this may be done by gently tapping on the metal, over a sand bag, after the first flush of solder.

For the second kind of pendant (composed of jewels and strip metal) a suggestion is given in Fig. 17. Narrow strips of flat metal must be cut, and by the use of small pliers (flat and pointed) these may be formed into various interesting shapes (see Fig. 17A).

A suggestion for our third type is given in Fig. 18. The process of leaf-making was described

on page 87. For this kind of pendant you will probably require a frame work. This may be made as follows :—Take two pieces of round wire and solder them together; in the centre groove solder a length of twisted wire. Four similar lengths may now be cut, and, with the aid of pliers, formed into such shapes as are shown in our diagram.



Fig. 18.



Fig. 18A.

A simple example of our final variety of pendant, made of jewels and pierced metal, is shown in Fig. 19. First draw the design carefully on thin tracing paper; stick it upon the metal, and with a drill make holes in the parts to be pierced. A jeweller's fret-saw must be used to remove the open parts; they will probably not be as true in shape as you would like; but with the aid of a jeweller's file you can rectify defects.

Your pendant, being finished, should now be linked to the chain. Next pass all the parts through a solution of sulphuric acid. Water of Ayr stone must now be used to remove any pieces of solder that have not flushed. The next step is to polish with the scratch-brush, sprinkling now and then with stale beer, a process which will make the silver very bright and staring, and which will necessitate a subsequent slight oxidisation of the metal.

TO OXIDISE SILVER.—Make a hot solution of sulphide of ammonia, diluted with water according to the degree of darkness it is desired to impart to the metal. If the liquid be pale yellow in colour it will be of about the right strength. With a soft brush paint the pendant and chain with the solution. As soon as you see the silver is the shade you want it, plunge it into clean water to stop further oxidisation, and dry it. Be very careful that none of the liquid gets into the settings, otherwise it may dull the lustre of the stones. Finally wash the whole work in clean water and polish with a piece of wash-leather and a little jeweller's rouge.



Fig. 19.

The Sword of Old Japan.



HAT the suggestion made in these pages some months ago that the time was ripe for an exhibition in London of the arts of old Japan has been followed so soon by the splendid display of Arms and Armour of Old Japan

under the management of the Japan Society is probably merely a coincidence. But the exhibition, artistically at least, has been so great a success that, even if the programme we outlined cannot all be carried out, it may be hoped that at least we may be given under the same brilliant auspices, at no distant date, an exhibition of Japanese lacquers, porcelains, carvings, textiles, and prints. In the meanwhile let us express our admiration of the work already accomplished. The collection is one of extraordinary merit, and its arrangement is beyond criticism. The descriptive catalogue, which, too, is a model of its kind, contains by way of introduction a series of short essays, each by an expert on his subject. Thus Mr. Guy Francis Laking, Keeper of the King's Armoury, writes on Japanese Arms and Armour in the Royal Collection, from which His Majesty makes a striking contribution. Mr. Alfred Dobrée describes the Work of the Japanese Swordsmith, Professor A. H. Church gives an excellent description of the Sword-guard (tsuba), and Mr. Marcus B. Huish an account of the decoration of the parts of the sword-hilt and scabbard other than the guard. Mr. W. Harding-Smith describes Bows, Arrows, and Quivers, and Mr. Edward F. Strange Pictures Illustrating Arms and Armour.

We are, of course, especially concerned with the artistic side of the subject, which, as our readers know, we have quite recently touched upon and illustrated by some beautiful examples of tsuba and ko-tsukas. In regard to the latter word, by the way, we follow the new spelling (vice kodzuka), for Mr. Huish says that it is the more correct. It may be noted that he does not clear up the mystery of the original use of the ko-gai, or skewer, which is placed on the other side to the ko-katana (little knife); he seems inclined to the theory that it was employed as a hair-pin.

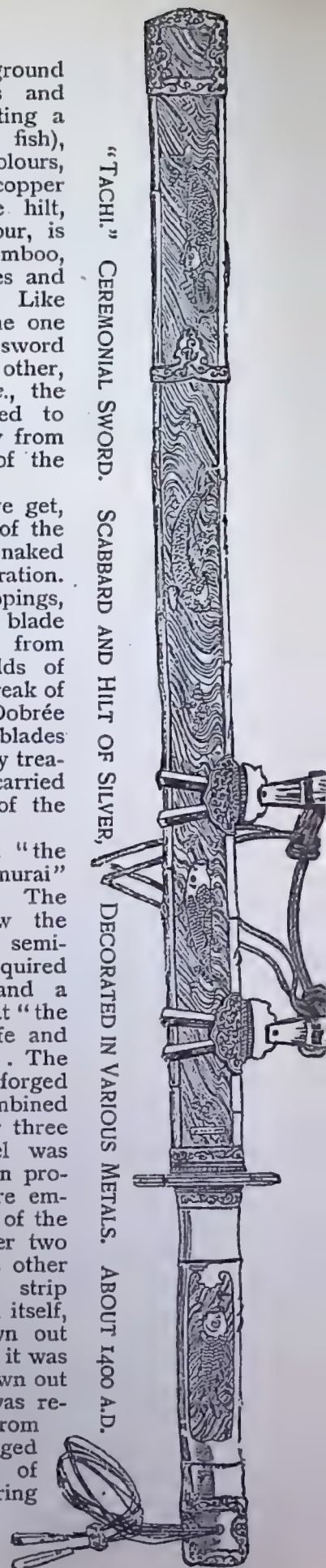
Our illustrations hitherto have been only of what may be called accessories of the sword-hilt—the tsuba and ko-tsuka. We show now some examples of the complete sword and scabbard, which, we may remark, do not represent any of the objects at the Japan Society's Exhibition. Japanese swords are broadly divided into two principal classes called "Koto," meaning old (*i.e.*, made prior to 1603 A.D.), of which possibly we have an example on this page, and "Shinto," meaning new, two examples of which are seen on the opposite page. The scabbard and hilt of the first named

are of solid silver, the ground being carved into waves and water, in which are disporting a number of "koi" (a river fish), in gold, silver in various colours, shibuichi, shakudo, and copper bronze; the edge of the hilt, in silver of a different colour, is wrought in imitation of bamboo, adorned with bamboo leaves and sprigs in different metals. Like the tachi just described, the one on the opposite page is a sword of ceremony. Like the other, it is a hanging sword—*i.e.*, the scabbard was not fastened to the belt, but swung loosely from a silken cord at the side of the wearer.

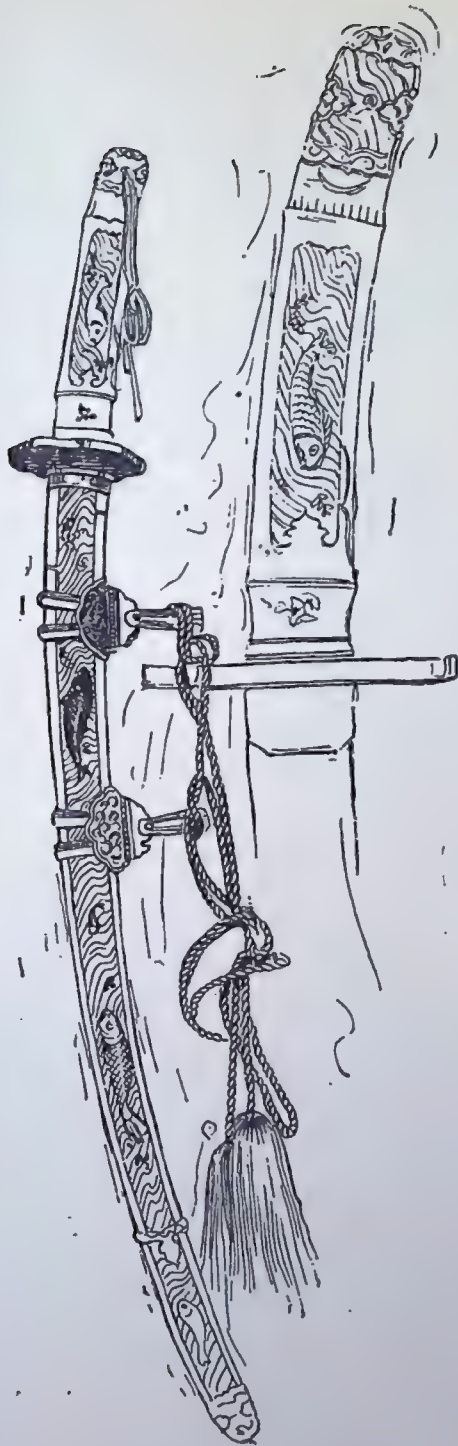
In our final illustration we get, in addition to the two views of the scabbard, a glimpse of the naked steel, with its dragon decoration. Denuded of its fine trappings, there must be many such a blade worn to-day on the march from the blood-stained battlefields of Manchuria. "On the outbreak of the present war," Mr. Dobrée says, "hundreds of old blades were taken from the family treasures and mounted for use, carried to the front by the son of the house."

The ancient saying that "the sword was the soul of the Samurai" was no mere canting phrase. The same writer tells us how the forging of a blade was a semi-religious ceremony. It required considerable preparation, and a condition of success was that "the smith must live a moral life and abstain from all excesses. . . . The blades themselves were forged from soft elastic iron combined with steel, or from two or three grades of steel. The steel was produced by the cementation process. Various methods were employed for combination, one of the best being to weld together two strips, one of iron and the other of steel. The compound strip thus formed was folded on itself, welded together, and drawn out to the original length, when it was folded and welded and drawn out as before. This process was repeated until the billet from which the blade was forged contained many thousands of alternate layers of differing metal."

"TACHI." CEREMONIAL SWORD. SCABBARD AND HILT OF SILVER, DECORATED IN VARIOUS METALS. ABOUT 1400 A.D.



THE SWORD OF OLD JAPAN



I.—HANGING SWORD OF CEREMONY
("TACHI").

II.—TWO-HANDED DAIMIO SWORD
("CHUISAI-KATANA").

With Details of Blade, Guard, Hilt, and
Scabbard.



Recent Furniture Designed by M. H. Baillie Scott.

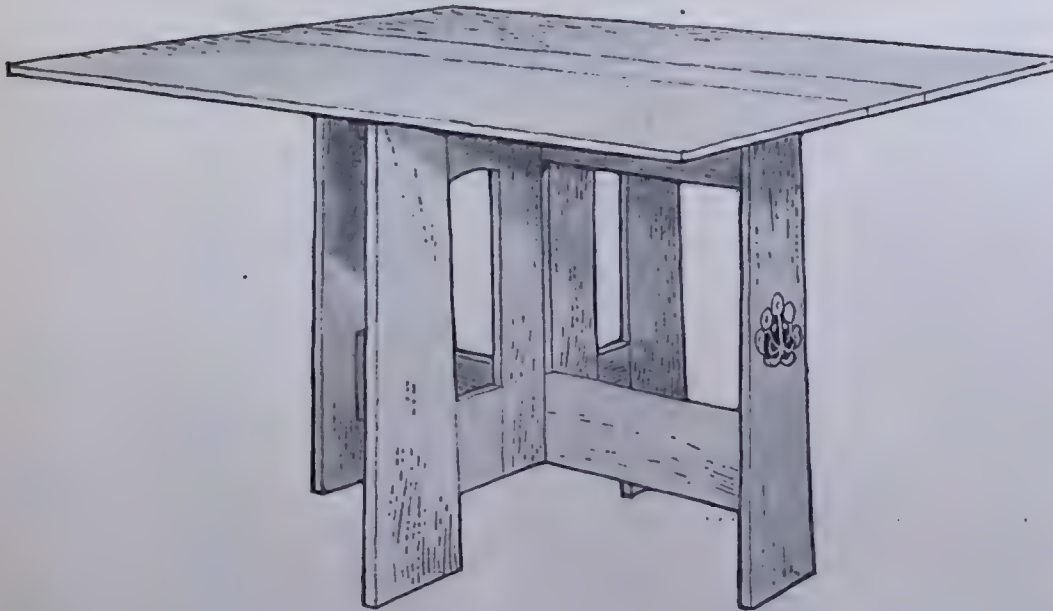
IN the interesting introduction to the remarkably well-illustrated brochure, entitled, "Furniture Made at the Pyghtle Works, Bedford, by John P. White, designed by M. H. Baillie Scott," one is warned against "the absurdity of filling one's house with mechanical reproductions of the furniture of other times or other countries," which "must necessarily form an incongruous setting for modern life."

The general condemnation of old models which seems to be implied here is too sweeping. Much of the furniture that has come down to us from other times is both comfortable and elegant, and we are by no means prepared to say that it should be discarded incontinently in favour of the new, even when the new is so good as that designed by Mr. Baillie Scott. In the modern departure in furniture design in which, for several years past, this able architect has given the lead, "the most important element," as he says, "is the careful study of proportion, above all things a greater simplicity of form than hitherto attempted, and a reliance on such proportions and simplicity for the effect of the piece." It is by this sign he has conquered. He rightly assigns mere ornament to its subordinate place, for "unlike structure, having no practical and utilitarian function, it owes its claim for existence merely to its beauty."

already making it common, as they have made "the hammered metal fittings and constructional features aggressively thrust on our notice like the appeals to the gallery of a second-rate actor." This was inevitable. Are not even the distinctive marks of the handtooling of the artistic bookbinder counterfeited now by machinery, by the publishers of "popular editions," and shall the inlaying of the furniture men escape?

The designs we give from Mr. Baillie Scott's brochure will serve to remind our readers of the soundness of his construction, his nice sense of proportion, and of his almost ascetic reserve in the employment of ornament. In the catalogue itself they will find some eighty such designs, some of them beautifully printed chromatically, and showing how he would repeat, or harmonise, in carpet, hangings, or embroideries, the colour note struck in the article of furniture. And this is not merely to make pretty pictures, for such coloured and patterned textiles and embroideries as are thus represented Mr. White has had actually reproduced from Mr. Baillie Scott's designs. Fortunately, there is much, after all, that cannot be imitated by the "Art Furniture" man.

One of the most dainty of the coloured plates is "The Rose Bedstead," suggesting roses everywhere as the leading motive for the room. In the same way "the daisy dresser shown would form the nucleus for the room where daisies would be the motive for all the decoration, appearing in the form of inlaid work on the furniture, on the walls as stencilling, and on the hangings as embroidery. The cloth of the dining table would be bordered with



GATE IN OAK
WITH INLAYS OF
IVORY • PEWTER
AND COLOURED
WOODS

By M. H. BAILLIE
SCOTT

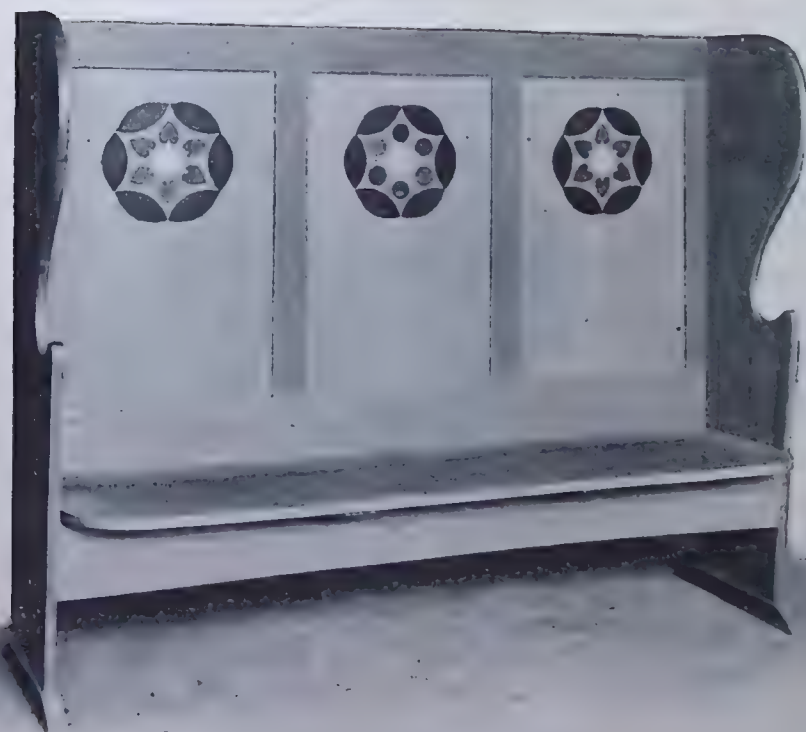
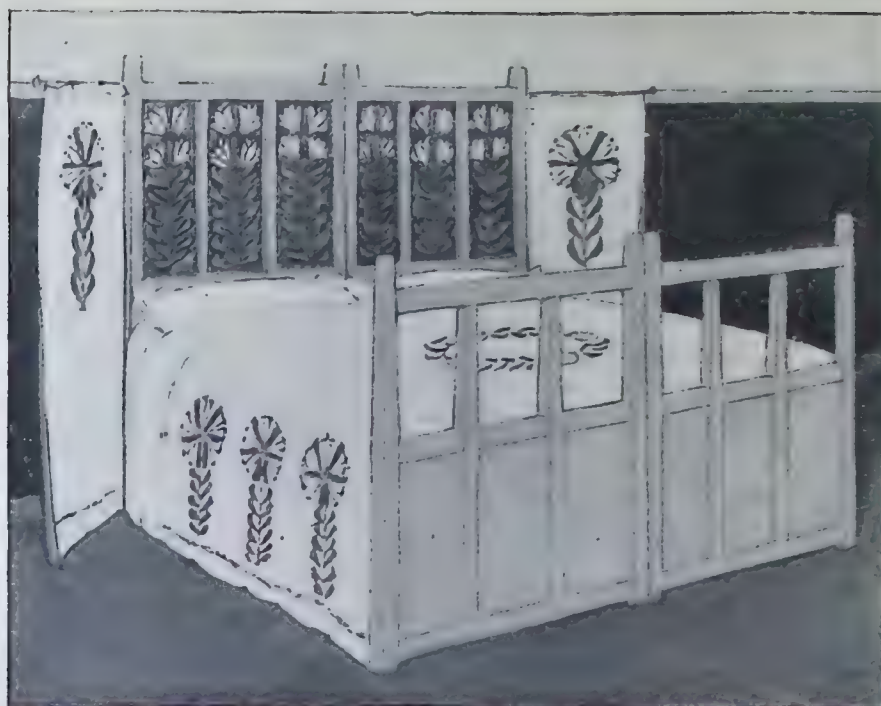
Executed by JOHN
P. WHITE • Bedford

The method of decoration favoured by Mr. Baillie Scott and Mr. White, his practical coadjutor, is a combination of inlays (ivory, pearl, pewter and coloured woods), and carving, to relieve the flatness. But, alas, the irrepressible "Art Furniture" imitators, with their "overdue appreciation," are

daisies, and the walls would show as a green meadow set with daisies. In each material and craft the treatment of the flower would be modified to suit the special conditions and limitations. On the tiles surrounding the fireplace, as well as on the china in the dresser, the daisy would appear simply

TWIN BEDSTEAD
WITH COLOURED
GESSO PANELS • BY
M. H. BAILLIE SCOTT

Executed by JOHN
P. WHITE. Bedford



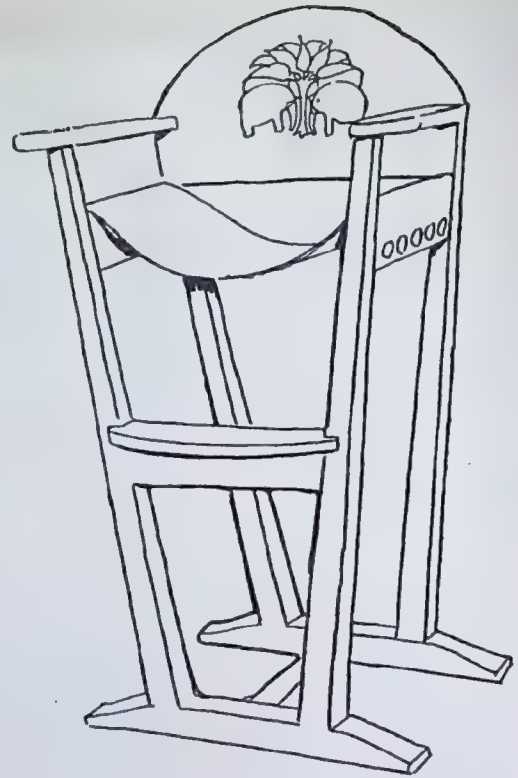
OAK SETTLE
(5 FT. 6 IN. LONG)
INLAID WITH
PEWTER • EBONY
AND COLOURED
WOODS • BY M. H.
BAILLIE SCOTT

Executed by JOHN
P. WHITE. Bedford

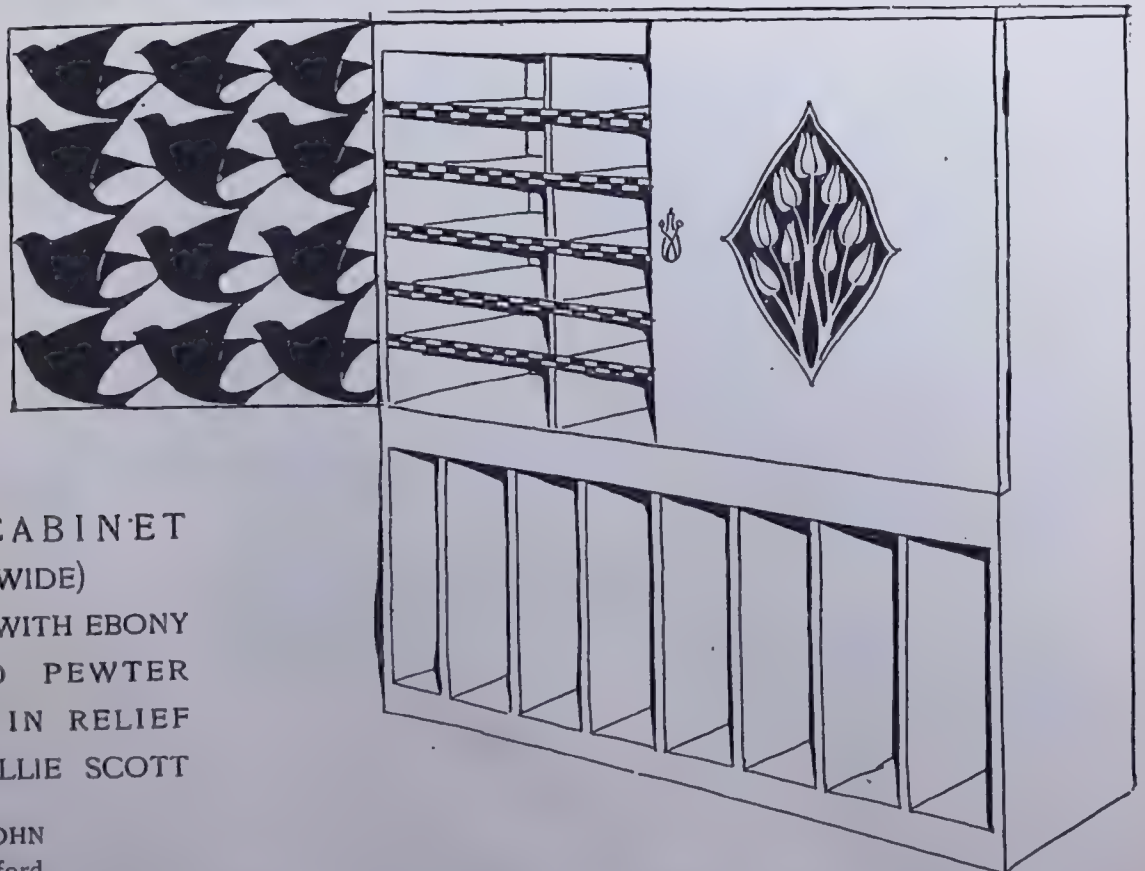
Arts and Crafts.

and naïvely drawn in a blue outline, while in the forms of the fittings for the lighting of the room some more remote suggestions of the daisy form would be reflected." With Claude Melnotte we may ask: "Dost like the picture?" For ourselves, we are not sure that we do. There are certain obvious objections to this kind of decoration, but we need not discuss them now. We will only say to the reader, If you *will* have this sort of thing, by all means have a Baillie Scott to carry it out for you, for it will need someone with all his skill, to save such a project from failure.

In an attractive "corner of a sitting-room" represented, we notice that the overmantel decoration consists of some Japanese prints. Would not some object more in accord with English home taste be better; let us say, either a choice painting (if colour be desired), or an ivorised plaster cast after, perhaps, Donatello or Della Robbia? The overmantel should be a place of honour, and it seems to us to be particularly suitable for a good picture. Under the latest architectural and decorative conditions, the space for hanging pictures in our houses is becoming more and more restricted, and it looks as if, before long, our artists can hope to have only the very rich for clients; in the most approved style of distribution of wall space nowadays, only panel room is left for a painting here and there in the living apartments, a special "gallery" being provided for the rest of the pictures in the house. Often the architect is allowed carte



CHILD'S CHAIR · BY M · H · BAILLIE SCOTT



MUSIC CABINET
(4 FT. 4 IN. WIDE)
OAK · INLAID WITH EBONY
IVORY AND PEWTER
MODELLED IN RELIEF
BY M · H · BAILLIE SCOTT

Executed by JOHN
P · WHITE · Bedford

blanche by his client, and he incurs a grave responsibility if he forgets what may be due to his brethren who follow the sister arts.

We are glad to see such a sensible chair designed for baby as that shown herewith. It would be impossible to upset it by accident. We are not sure as to the comfort of the strap seat. Notwithstanding Mr. Baillie Scott's aversion to reproductions of the furniture of past ages for modern uses, it must be said that the best baby's chair ever seen by the present writer is a copy of an early seventeenth century model; it now stands in his dining-room, after having enthroned in succession all the babies of the family. A rail, ending in a knob, holds Master Baby in, and there are adjustable pegs for the foot-rest.

M. M.

County Council Scholarships.

THE London County Council Scholarships, based on the recent competitive exhibition of work reviewed in these columns, are announced. The following list gives the names of all the successful candidates, except for the junior artisan evening class £5 scholarships, 25 of which go to the Central School of Arts and Crafts, and 27 to the Camberwell School.

School of Art Scholarship, consisting of free tuition for two years and a grant of £20 a year.

Camberwell.—Ella L. Champion, Rose K. Evans, Dorothy Jones, Beatrice M. Venables.

Clapton School of Art.—Elspeth C. Clarke.

Camden School of Art.—Edwin A. Huskinson, Evelyn M. B. Paul.

Battersea Polytechnic.—Helen A. Simmonds.

School of Art Scholarship, consisting of free tuition for two years and £10 a year.

Camberwell.—Lillian F. Appleby, Wanda R. L. de Szaramowitz, Judith F. Elcomb, Ethel A. Martin, Hilda M. L. Thorvington, Annie L. A. Tomalin, Kathleen M. Turner, Daisy V. Wilks, Olive Wood, Gertrude Coleman.

Camden.—Clement D. Cooke, Daisy Tuff.

Goldsmiths' Institute.—Flora M. Curd.

Hammersmith.—Nellie F. Fowle, Amy C. Jones, Gladys M. Vassie.

Clapham School of Art.—Adeline M. Hill, Frank C. Mitchell, Phoebe Rennell.

St. Martin's School.—Gertrude A. Morgan.

Royal College of Art.—Frederick M. Lake, H. Arthur Treganowan.

Artisan Art Scholarship of free tuition for three years and £20 a year.

L.C.C. Central School of Arts and Crafts.—Gustave A. Barnes, George A. Bryan, Robert C. Herrington, Percival K. Kindell, Mervyn C. Oliver.

Northampton Institute.—Alfred J. Downey, Stanley Weedon.

L.C.C. Westminster Technical Institute.—Henry J. Rumsey.

Artisan Art Scholarship for three years and £10 a year.

L.C.C. Shoreditch Technical Institute.—Charles Baker, Thomas Payne, Arthur Watley.

City and Guilds South London Technical Art School, Kennington.—Robert P. Baker, John W. Drake.

Trades Training School.—Charles I. Cott.

L.C.C. Central School of Arts and Crafts.—W. H. Green, William A. Jutting, F. G. Money, Walter Stoye, Richard G. Toms, Harold K. Wolfenden.

Camberwell.—James H. Hogan, George S. Lambert, Claude S. Lyons, Arthur F. Wright.

Borough Polytechnic.—Charles J. Roots.

Northampton Institute.—Albert G. Ulmer, Arthur G. Smith.

The Central School of Arts and Crafts.

ONE got a very agreeable first impression on entering the rooms of the London County Council's Central School last month, where a selection of the year's work of the students was as usual put on exhibition, and we hasten to add that a tour of the galleries in no way diminished the interest thus aroused. Jewellery and enamels have not always been a strong feature of the Regent Street School, and to come at once upon the show-case filled chiefly with the really beautiful work of T. H. M. Bonnor, was a delightful surprise. His chef d'œuvre was a jewelled pendant—probably intended to typify "New Jerusalem"—showing a castle in silver, with jewelled gates, standing on a blue enamelled base, suggesting "waters under the earth," while behind the turrets loomed a wonderful sky represented by a large moonstone, the use of which in such a way was genuine inspiration. Mr. Bonnor we understand was pupil of Mr. H. Wilson. In his new jewellery classes at the Royal College of Art may Mr. Wilson find many a pupil as promising, say we. Miss M. Hanhart showed a handsome casket in silver, mother-of-pearl and enamel, and Miss J. L. Black, interesting pendants and a brooch.

Very creditable steel die cutting was shown by Edgar Moat, R. C. Herrington, and C. W. Thomas. The last-named had designed and executed a seal device for the Central School, which is good enough to be officially adopted. The familiar and ever-useful sejant lion of Alfred Stevens made an effective handle. A plaque of beaten steel (10 by 18) by L. H. Watson was well executed, but we thought the wild rose design somewhat too realistically treated. There was, as usual, a considerable display of gold and silversmith work in beaten metal, but much of it was noticed in our recent report of the L.C.C. competitive exhibition for scholarships.

Among other excellent cabinet work must be mentioned a beautiful clock (11 by 6½) in solid mahogany inlaid with mother-of-pearl, by F. Lansdown, which was designed in Mr. Spooner's class and worked in Mr. Wells' class. A beautifully finished cabinet in chestnut, as yet unpolished, was by E. Presswell, another pupil of Mr. Wells. Mahogany veneered door panels by E. R. Gribble and P. Ambrosio showed fine craftsmanship. A mirror frame, veneered, in Coromandel wood—known in the trade as "figured ebony"—by W. Willingale, and a casket, by S. J. Cooper, should also be mentioned. The only wood-carving was on gilded frames, which have become a specialty of the School. In connection with them may be named G. C. N. Corbett, J. Foord, M. A. Tawney, H. T. Smith, H. Halkany, C. T. Minihane, and A. G. Fuller.

As was only to be expected there was an excellent display of bookbinding; the class until recently has been under the direction of Mr. Douglas

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

c 1660

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

"Burleigh" type

Arts and Crafts.

Cockerell. "Some Hints on Pattern Designing" by William Morris, bound by Peter McLeish, was one of the best pieces; the design was closely tooled in gold and the background gold dotted, but the general minuteness was relieved by large, simple leaves forming a diamond pattern. The title on the back—a very long one for a book only half an inch thick—was cleverly arranged, and, in spite of the necessary breaking up of the words, was easily legible. F. E. Crawley showed a very refined binding in green morocco, having a simple border in gold and a disk of red inlaid in the centre, gold dotted, an arrangement giving full effect to the beauty of the leather. A volume by A. Lichfield showed a delightful colour arrangement, the leather, a pale tone of venetian red, being inlaid round the border with white and green, and gold tooled. A large book bound by H. Barnard was a splendid example of good forwarding and nice clean tooling. "Highways and Byways in Herefordshire," bound by W. H. Green in green morocco with a closely tooled floral design in gold, and a white vellum bound book by P. Kindall, on which an interlaced pattern had been painted in crimson, edged with gold tooling, were admirable. A feature particularly noticeable in the greater number of the exhibits was the thickness of the gouges and pieces of line used, and, in some cases, of the outlines of the flower and leaf tools. On volumes of considerable size, or when used with certain designs, this is not objectionable, but on some of the smaller books it gave a clumsy appearance to the work.

There was an interesting little display of stained and decorated glass, but some of the designs were hardly suitable to the material. A class of work for coloured glass, particularly commendable for its simplicity, was typified by the pure mosaic of E. J. Tucker, representing a sunset, a very blue sea, and an old sailing ship scudding before the wind. The engraving and illuminating classes showed excellent work, notably that of J. A. Lefley in plain writing, and Miss M. H. Robinson (albeit somewhat too florid) in colouring and design. The work, too, of Miss E. T. D. Zompolides, Miss L. M. Crisp, W. O. Payne, Miss N. Aumonier, Miss L. M. Harcourt and Miss M. Rooke calls for commendation. The colour block printing by Miss Ethel Kirkpatrick was nice in feeling and execution.

Some beautiful needlework included Miss Lesore's dainty blue-bell baby's cap we noticed at the Dress Designers' Exhibition, and a child's dress of the same genre embroidered with forget-me-nots. There was exquisite work by Miss S. M. Van Hollick and Miss E. M. Dobits, nor should we omit to name the Misses Janes, Griffiths, Cunningham, Draper, Hay, Rooke, Cole, and Hudson.

AT THE GUILD OF HANDICRAFT GALLERIES.

IN conjunction with an exhibition of its own always interesting craft work and of Mr. Howson Taylor's "Ruskin Pottery," the Guild of Handicraft has been showing, at its galleries in Dering Yard, Bond Street, a series of Mr. Edmund Hunter's admirable hand-woven silks, brocades, and woollen and flax hangings from the St. Edmundsbury Weaving

Works, Haslemere. We once more cordially commend them, especially the brocades, for church use; they are not only rich in texture, and highly decorative, but particularly good in design. Considering that Mr. Hunter employs only a single colour with his gold thread, it is surprising what varied effects he produces.

We notice that Mr. Howson Taylor is progressing with his lustre experiments, and is extending his palette in the ordinary colour glazes. Mr. Ashbee, by the way, has mounted in silver a little tea service of the Ruskin pottery, and the result is very dainty.

ARTS AND CRAFTS AT OXFORD.

THE Town Hall at Oxford, for two days towards the end of June, was again the scene of the always interesting annual exhibition of arts and crafts held in connection with the Oxford Prize Scheme for Needlework, and the number of stalls was greater than ever. The loan collection of lace was very good, but the competitive classes did not make such a creditable showing as last year, and the exhibits in wood-carving and poker work were in no way remarkable. The Working Ladies' Guild (Brompton Road) sent some of their beautiful reproductions of embroidered prayer-books and Bibles of Elizabeth and Charles the First, such as have been shown in this magazine. The Guild, by the way, made such a prayer-book binding, recently, as a wedding gift to Princess Margaret of Connaught. Among other exhibitors from London were Mrs. Brackett, of Regent Street; Miss E. Savory, who as usual attracted much attention by her leather work; Miss Charlotte Brown, who gave a demonstration in weaving on a hand-loom; and Miss Schroeder. The Canterbury Weavers, the Gentlewomen's Industrial Guild of St. Michael's, Ashford, the Aller Vale Works, with their Devonshire Pottery, and Messrs. Bowen & Son, of Chipping Norton, with an exhibit of hand-made gloves and pure bark-tanned leggings, were also represented. A feature of special interest was the display of work done by the inmates of workhouses in accordance with the "Brabazon Employment Scheme." Oxford, Wallingford, High Wycombe, Worcester, and Buckingham, entered for the competition, but the first prize went to the Cleveland Street (London) Union.

The full official list of awards of honour is far too long for publication, but we may mention the following:—

Ecclesiastical Embroidery on Silk.—1, Miss Baker; 2, Miss Maud Hearn; 3, Mrs. Hartley. Highly com., Miss M. Hollier, Bristol; com., Miss Isaacson and Miss Harrison. Ecclesiastical Embroidery on Linen.—1, Mrs. E. T. Smith, Oxford; 2, Miss C. E. Male. Certificates: Miss Peacock and Miss C. E. Male. Embroidery on Silk or Satin.—1, Mrs. Benyon; 2, Miss K. P. Lloyd; 3, Miss Serklandion. Highly com., Mrs. P. Pope, Miss K. S. Wells, and Queen Margaret's School, Scarborough; com., Miss Caro Lang, Miss B. S. Danberry, and Miss E. E. K. Stevens. Embroidery on other material in Washing Silks or Crewel.—1, Miss V. Turner; 2, Miss R. Gamlen; 3, Miss E. M. Body. Highly com., Mrs. V. Benson, Miss L. Sippings, and Miss E. F. Turner; com., Miss E. E. K. Stevens, Miss E. M. Douglas, and Miss Alice Bowie. Bedspreads or Portières.—1, Miss L. Tonides; 2, Mrs. Ernest Smith; 3, Mrs. C. M. Owen. Highly com., Mrs. G. Mansfield, Miss E. M. Body, and Miss J. Holliday; com., Mrs. Foster and Madame Gottelier. Embroidered Book Covers.—1, Mrs. Von Birt; 2, Miss A. E. Tsamson. Drawn-thread Work.—1, Miss L. M. A. Rogers; 2, Miss Hiers Evans. Highly com., Miss Amphlett and Mrs. E. M. Griffin; com., Miss E. G. Glazebrook. White Embroidery.—1, Miss E. F. Hunters; 2, Mrs. E. N. Griffin. Highly com., Gertrude Allin.

Hammered or Incised Work in Metal.—1, copper palm pot, Miss A. W. Baker; 2, alms bowl, Miss S. A. Blunt; 3, silver snuff box, Miss G. Pearson; extra prize, Miss A. W. Baker. Highly com., Annie Williams (fire screen), R. Bruce Shipway (panels) (also prize for H.A.W.), and Miss Waters (bellows); com., Miss G. Pearson (cream jug).

Stained or Painted Wood.—1, gesso box, Godfrey Nurse; 2, Vernis Martin, Mrs. Douglas Watson; 3, candlestick, Mrs. Harold Nadin. Highly com., Miss Brooksbank (gesso box) and Miss Levick (stained box); com., Mrs. Cecil Piggott (special prize), Miss Beater (poker work), Mrs. Nadin (painted wood), Miss E. H. Johnston (marqueterie).

Poker Painting.—Miss Beater; copper pot, Miss A. W.

Baker ; gesso box, Godfrey Nurse. Coloured Poker Painting.—1, Miss Ash ; 2, Miss F. M. Lucas ; 3, Miss Travis. Cert., Miss M. Butt.

Enamels and Jewellery.—1, E. Schrocotter, London ; 2, Mrs. Philip Flower ; 3, Rosabella Drummond, for pendant and chain. Mrs. Dale, Knowle, Henley-on-Thames (two certificates).

Leather Embossed, gilt or coloured, or both.—1, Mrs. C. Norgate, Beigh-Apton, Norwich ; 2, Mrs. V. P. Birch ; 3, Miss Guy. Catherine Keith (two certificates).

Treatment of Designs.

EMBROIDERY.

No. 174: Iris.—A very good effect may be got by working this design on a dark green serge, the leaves being done in satin-stitch, with two or three shades of bright green mallow silk. The flowers should be worked in three shades of purple and one shade of orange. Outline the three large petals in stem-stitch with the darkest shade of purple, the veining with the middle shades, the other markings on the petals being in orange worked in satin-stitch. The three smaller leaves are to be outlined in the two lightest shades of purple. Do the two bands in herring-bone-stitch with the darkest shade of purple outlined with the orange. Work the spots in satin-stitch with a middle shade of green, outlined with the darkest purple. The leaves might be treated in another way : instead of satin-stitch they might be done in herring-bone and outlined with the darkest green silk.

No. 176: Water-Lilies.—This design would look well on Harris crimson linen. The flowers and buds worked in Oriental stitch with three shades of gold filo-floss silk (using three strands). Couch the outline with black silk, stitching it down with two strands of the gold silk. The stems should be worked in satin-stitch with a medium shade of green. If preferred, these also may be outlined with black, but instead of couching the black down, do it with three strands of the silk in stem-stitch.

No. 177: Church Embroidery.—To be worked on dark green cloth. The scroll part of the design to be done in gold thread, sewn down with red silk. The other part of design to be outlined with a dull gold purse silk, also sewn down with red silk. In the centre of each pattern put four spangles, and the pattern without the cross may have a spangle in each circle as well as in the centre.

No. 178: Corner for Embroidered Cloth.—This may be worked on old bleached linen with No. 35 D.M.C. thread. The flowers and buds should be well padded and worked over in satin-stitch, and the leaves button-holed. The solid part of the veining should be in satin-stitch, ending off in stem-stitch. The stems should be in satin-stitch. The design might also be worked in coloured D.M.C. thread No. 25, the flowers in two shades of blue, the leaves and stems in two shades of green.

No. 179: Border for Embroidery.—Worked on crash, this would look very pretty. Do the flowers in satin-stitch alternately with shades of pink and crimson mercerised cotton, the centres being French knots done with gold cotton. Work the leaves in filling-in-stitch in three or four shades of delicate green ; the inner semi-circle in herring-bone with the middle shade of green and the outer semi-circle in satin-stitch with crimson. Do the inner band in herring-bone with the darkest shade but one of the green ; for the outside band use satin-stitch with the darkest green. All the bands should be outlined with the gold.

"Sacristan."—The stole may be worked on a rich ivory white silk or poplin, but the design would do equally well on a red or a green silk ground. Remember that the ecclesiastical green is rather strong, and on a ground of that colour, dull terra-cotta red, including brown, with some very gray greens or cool blues would probably look well, and the gold should be sewn down and edged with brown or straw colour, to avoid a gaudy look.

CORRESPONDENCE.

These columns are free to all. It is only required that (1) questions dealing with different topics be written on separate sheets of paper with the writer's name and address on the back of each, and that (2) stamps accompany all pictures, drawings, prints, &c., to be returned. All correspondence should be addressed to the EDITOR OF ARTS & CRAFTS, 37 & 38, Strand, London.

MSS. and Designs Accepted.—S. F. H., Bromley, B. J. B.

Under Consideration.—F. H. T., "Merchant Taylors' Boy," "Subscriber" (Folkestone).

Declined.—"A Secondary School-teacher," S. F. P., "Cornishman," "Subscriber" (Surbiton), M. H. F.

Points on Practice in Painting.

Sirocco wants substitutes for chrome yellow and Prussian blue. For the former you might use chromate of strontia (strontian yellow), and for the latter a good ultramarine or Antwerp blue.

S. F. J. (Paris).—"How can I get in oil colours the brilliant colour of a scarlet geranium? Somehow I fail to get the silky texture and lifelike appearance of the flower." We are afraid that no mere recipe can supply you with the knowledge you seek, which can only come by observation and practice. Still, we will give a few hints which may be of use to you. For the brilliant scarlet of your geranium use madder lake and vermilion with white, and in the shadows use vermilion, raw umber, madder lake, and a touch of ivory black. A "lifelike appearance" is given by the proper rendering of the light and shade on the flower. It is the same in regard to the "silky texture," which for the most part is got by studying the way the light strikes the petals.

Sapphire.—(1) Asphaltum, mummy, and bitumen are all unsafe, and will certainly change colour and crack in course of time. Try, instead, Vandyck brown and madder brown : they are fairly transparent, and can be recommended as quite safe, although, of course, they have not the translucent meretricious charm of your bituminous friends to which you seem so wedded. (2) You may make any good yellow cadmium or yellow ochre transparent by mixing it with pure French poppy-oil. Other oils may do equally well, but we have found this the best.

S. F. writes from Edinburgh :—"I have just come into possession of an old polished mahogany box of Winsor & Newton's water-colours which has belonged to my family for I don't know how many generations. They are more or less cracked and friable, and the last owner considered them worthless. Can anything be done with them?" They are probably as good as ever. To use them, you must drop water on a white china palette or plate and rub them in it. Do not dip a colour in water to rub it, for it would be injured and probably would crumble afterward. Colours that are rubbed off may be thinned for light washes, or left with but little water in them, so that they will make strong touches. If all the water evaporates, the colours may be wet up again with a brush dipped in water.

S.B.B. (Ryde).—(1) Any ordinary water-colours may be used in combination with gouache (*i.e.*, opaque) colours. (2) We "recommend as a safe palette for fan painting" the following colours :—Chinese white, ivory black, burnt sienna, Vandyke brown, yellow ochre, chrome yellow, chrome lemon, maple yellow, Indian yellow, light cadmium, orange cadmium, vermilion, carmine, madder lake, Veronese green, sap green, cobalt, French ultramarine, Antwerp blue. (3) You must allow for your gouache colours appearing much deeper while moist than they will appear when dry.

A Plaster Cast of the Hand.

"Reader" (Halifax).—To take a cast of the hand is a simple operation. The sleeve of the person to be operated on should be rolled up, and a towel twisted round it at the point at which the cast is to end. A little oil should be rubbed over the skin. As a cast showing one side of the hand will generally be all that is required, the mould can be

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made in a single piece. A soft pillow should be provided, a towel spread over it, and on that a newspaper. With a little arrangement, the pillow can so far be made to accommodate itself to the form of the hand, and will so rise round it as to leave no openings beneath; for if openings are left, the plaster will run into them, and there will then be a difficulty in getting the mould away. The mould can then be made in the usual manner. The hand must of course be kept *perfectly still* till the plaster has set, or the work will be spoiled; after it has set, it will be still of necessity till the mould has been removed. When the mould is finished, the hand can be lifted from the pillow; the paper will prevent the plaster from sticking to the towel. Any little tongues of plaster which may have found their way under the fingers can be cut away with the scraper, and the hand will be released without difficulty. When all is finished, and the mould clipped away, the operator can scarcely fail to be pleased with the result of his labours. Every fold of skin, and line, and marking will be seen reproduced with the most microscopic fidelity. Both sides may be moulded if desired, and the hand reproduced in the round instead of in relief, by making a second half to the mould.

Gesso Work.

"Samson."—(1) A very firm foundation is necessary. Plaster of Paris or canvas is usually employed for the purpose. In the case you mention, the backing is slate; but that is a heavy material, and not necessary for the kind of work you propose to attempt. The material used by the artist you name is fine plaster of Paris, or whiting mixed with liquid glue, and applied with a brush to a ground of the same material. His work is really painting in relief. When complete, the effect is similar to that of an illuminated missal or of a fine translucent enamel, with lustrous deep harmonies of splendid hues, if coloured lacquers are used for finish. Yet, treated in pale tints, with just a suggestion of colour, gesso work can be made no less beautiful. (2) Mr. Marriott kindly promises to give a demonstration lesson for the benefit of our readers.

One of Queen Elizabeth's Bibles.

Editor of ARTS & CRAFTS.

SIR,—Seeing in your magazine an illustrated notice of one of Queen Elizabeth's Bibles, I thought it might interest your readers to compare the same with one of the other two embroidered Bibles owned by Queen Elizabeth and also embroidered by her own hands.

The Bible itself is the Geneva version in folio of the year 1577, and was presented to Queen Elizabeth, and, as certainly, the covers were embroidered by her Majesty's own hand. This identical Bible was formerly in the Duchess of Portland's Museum, and then found its way to the Sussex Library (see Anderson's "Annals of the English Bible," Vol. II., p. 346). From the Sussex Library it passed into the hands of Mr. William Pickering, from whom my grandfather, Mr. Richard Brodribb Sherring, of Bristol, purchased it.

From the enclosed photos (taken by Mr. E. Lippiatt, of Clevedon) you will observe the similarity in style and design and the rich velvet covers upon which the embroidery is worked.

The other Queen Elizabeth's Bible is in the British Museum.—Yours truly,

A. E. Y. TRESTRAIL.

Southdale, Clevedon, Somerset.

SUNDRY QUERIES ANSWERED.

"Subscriber" (Toronto).—The etching ground may be removed with turpentine.

N. F. S.—(1) Steel is not desirable for etching, as it is very liable to rust. (2) A good etching ground is composed of three parts of asphaltum, two of Burgundy pitch, and one and a half of white wax. (3) Copper-plates are bevelled to prevent the edges from cutting the paper in printing from them.

"Regular Reader" (Ryde).—To paint the design on clear glass for a fire-screen, as you propose, you should use oil colours mixed with turpentine, unless you understand the use of mineral colours, which, of course, would have to be "fired" in a kiln.

"Tyro."—The greasiness of the surface of the vellum may be overcome by slightly rubbing with a soft pad of fine cambric which has been dipped in powdered pumice-stone. Another way is to wash over with water in which a little acetic acid or alcohol has been mixed.

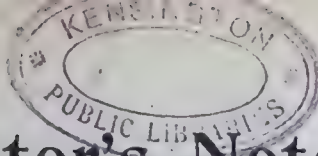
Designer.—When you have equipped yourself with a knowledge of the literature of art, and have become a skilful draughtsman of plant forms, you have done all that you can do at home. You should then enter some good school of design, and learn to apply the knowledge you have gained. We know of no text-book by which you could carry on the study alone. You would probably spend a good deal of time to little purpose if you attempted it. You ought to seek the instruction of a teacher who not only knows the practical side of the art, but can impart to you the great fundamental laws which underlie all art. Under such tutelage you will learn the principles which will enable you to make the best use of the knowledge you have gained, and the real meaning of the art of design.



ONE OF QUEEN ELIZABETH'S BIBLES.

In the possession of the Trestrail Family.

A Royal Road to Painting.—Some specimen canvases of generous size, upon which have been photographed such well-known paintings as Vigée Le Brun's portrait of herself embracing her little daughter, have been sent us by Messrs. J. Barnard & Son, part of the picture in each case being painted in oil colours, as a guide to the amateur, who is supposed to finish it. What can we say, except that the young people to whom we presented them were delighted? They went to work immediately to complete the painting, and obtained results that at least were highly satisfactory to themselves. No doubt the idea will be popular, however little it can be commended on artistic grounds. By painting thinly, with only turpentine as a medium, the photographic base of the picture remains to the end as a guide. For simple decorative subjects—as distinguished from picture making—the extension of the idea might be found useful in painting panels for screens, and similar purposes.



The Editor's Note Book.

THE Society of Arts' Albert Medal for 1904 has been awarded to Mr. Walter Crane "in recognition of the services he has rendered to art in industry by awakening popular interest in decorative art and craftsmanship, and by promoting the recognition of English art in the forms most material to the commercial prosperity of the country." The presentation was made at Marlborough House by his Royal Highness the Prince of Wales, President of the Society. Certainly the honour has never been more worthily bestowed. But Mr. Walter Crane's fine talents call for some more practical mark of appreciation than the presentation of a medal. As the *Morning Post* points out, although he has been honoured by France, Germany, and Italy, "his own country has never yet taken care to secure an adequate specimen of his great talents as a decorator." The writer suggests that "some 'great wall' could be found which Mr. Crane might be commissioned officially to adorn," and hints at "the new buildings of the Victoria and Albert Museum, with which he has been long and intimately connected." This is an excellent idea, and it is to be hoped that the artist's host of influential friends will not rest until the suggestion has assumed the concrete form of an actual commission.

How is one to gauge the vagaries of the auction room? Not long ago at Christie's, on the same day, "The Romans Leaving Britain," by Millais, which was sold in 1878 for 320 guineas, brought 110 guineas, and a cattle piece by that wholly uninspired painter, Verboeckhoven—who was the Belgian Sydney Cooper—brought 400 guineas. An anecdote used to be told of Verboeckhoven which gives a very good idea of the man and his work. A picture dealer called at his studio, saw a picture which pleased him, and bought it at the price asked, 1,200 francs. He could not take it away with him immediately, and, when he came for it, some time after, the painter had another, just like it, nearly finished. He was putting in an extra lambkin when the dealer returned. A happy thought struck the latter: he would take the second picture too, it would form a pendant to the other. But Verboeckhoven wanted 1,300 francs for it. His customer hesitated. "Well, well!" said he, "the same price then"; and, dipping a rag in turpentine, he wiped out the lamb! The dealers, it is said, were in the habit of sending Verboeckhoven orders couched in terms like the following: "Wanted, by Monday, three pictures of the usual description—cow with two sheep." He was never known to fail.

PRINCE ARISUGAWA, it is said, commented on the absence of objects of Japanese art at Windsor Castle, although he observed that there was much that was beautiful there in the way of Chinese art.

Probably his Highness could hardly be made to realise how very shadowy was the impression in England concerning anything Japanese at the time that the Royal collection was formed. The Dutch and Portuguese traders had made us more or less acquainted with the porcelains, lacquers, and ivories of China. But Japan was still the mythical Cipango of the ancients. I remember that even forty years ago fairly educated Englishmen were under the impression that Chinese and Japanese art were "pretty much alike, if not the same thing," just as the Chinese and Japanese people themselves were supposed to be.

THE competition for a prize of £10 for a design for a London Fire Brigade Medal, inaugurated by the London County Council, has resulted in the selection of that submitted by Mr. Frederic Lessore, a student of the Central School of Arts and Crafts. The designs placed second and third in order of merit are, respectively, by Miss Jean Milne, of the South-Western Polytechnic, and Mr. George Duncan Macdougald, of the Central School. The judges were Mr. George Frampton, R.A., and Professor Lethaby. At the time of going to press the only one of the designs that I have been able to see is by Mr. Macdougald, which shows on the obverse of the medal a spirited representation of a fire engine, with galloping horses and shouting firemen, the whole cleverly foreshortened.

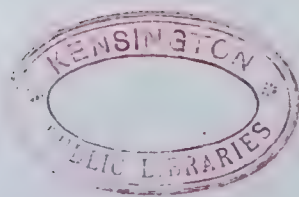
IN regard to my recent remark that M. Lalique, the great jeweller, had told me that the term "*plique à jour*," applied in this country to translucent enamel without metal backing, is not French nor known in France, I am asked what term *should* be used instead. I had put the same question to M. Lalique, who, in reply, simply shrugged his shoulders and said: "Translucent enamel—there is no other name." Under the circumstances, I suppose, our jewellers will go on talking about "*plique à jour*" until the end of the chapter.

How absurdly prone we are in England to adopt what we suppose to be French expressions, and parade them with fatuous complacency. "*Double entendre*," "*nom de plume*," "*laissez faire*," are only a few of them. Such vagaries, I suppose, one must look upon somewhat as an offset to some of the funny things one finds in French attempts at English, especially the efforts to translate the titles of pictures at the Paris exhibitions. I have not seen Dumas' book of the Salons for 1905, but in his illustrated catalogues of previous years I recall such gems as "The Lying Woman," given (literally, certainly) for "*La Femme Couchée*"; "An Outrageous Sea" for "*Mer Démonnée*"; "The Broken Pig" for "*La Cruche Cassée*"; and "Road of Milk" for "*The Milky Way*."

THE EDITOR.



Editor's Note Book





"IN DREAMLAND". FROM
THE WATER-COLOUR PAINTING
BY ROSINA EMMET SHERWOOD

The National Competition.

FIRST NOTICE.

IN the National Competition this year the element of variety adds to the interest of the awards. Names of schools more or less unfamiliar appear conspicuously on the roll of honour. This is perhaps as it should be, for it becomes tiresome, and to the unsuccessful competitors discouraging, to find year after year the same schools carrying off the chief prizes. As it is, names of last year's winners recur not infrequently. But this is to be expected; some schools are known to excel in certain branches of work, and there is no rule against the winner of a medal—gold, silver, or bronze—of one year competing in the same class the next year and carrying off the same honours as before. Thus we see Mr. Charles Vyse (Hanley) again awarded a gold medal for majolica glazed pottery, and Miss Florence Hornblower, a silver one for embossed leather work. The only drawback, from the competitor's point of view, is that, unless one can win a higher award than on the previous occasion—like Miss Lilian Biggs, who won a silver medal last year for her jewellery, and this year gets a gold one—one really does not get a medal the second time, but only the credit of winning one. This is only one of many odd things in the National Competition. Among others it may be mentioned that there is no bar against the professional worker competing with the novice, or the middle-aged man and woman competing with the boy and girl not out of their teens.

The schools that most conspicuously come to the front this year are the Vittoria Street branch of the Birmingham School of Art and The Newarke School at Leicester. In 1904 each of these took one silver medal, in addition to a liberal number of bronze medals and book prizes. Now the first named takes a gold medal and four silver medals, and the latter no less than three gold medals and four silver, as well as the second Princess of Wales's Scholarship. Redruth, which in 1904 took only a book prize, gains a gold medal (for "Studies of Historic Styles of Ornament"); Wood Institute Evening School, Rugby, last year not mentioned at all, takes a gold medal and a book prize (both for stencilled hangings). Some of these awards met with considerable criticism, but no one seemed to doubt that the beautifully shaded drawing of a head from the antique by Tobias Lewis, of the Regent-street Polytechnic, was worthy of the unusually high honour of a gold medal which was awarded to it.

MODELLING, both from life and of design, is represented by examples of such unusual excellence that one was not surprised to find that three out of the nine gold medals were awarded to works comprised in these classes. We might say four gold medals, for Mr. Charles Vyse's mural tablet in

majolica assuredly may come legitimately under modelled design. The highest honour in the National Competition goes to Miss Dora Whittingham (Lambeth)—a gold medal, and also the Princess of Wales's Scholarship of £25—for her modelled design, in plaster, for a centre-panel in a reredos, representing a "Holy Family." The composition is necessarily on somewhat traditional lines, challenging comparison with a score of ancient masterpieces; but, as the examiners justly remark, the work of this talented lady is "instinct with feeling and refinement." No less grudgingly may be noted the award of a gold medal to Robert J. Emerson, of Leicester (The Newarke) School of Art, for a mirror and a medallion, "both charmingly modelled and designed, and showing a keen perception of relief treatment," and the similar honour accorded to William Banbury, of the same school, for "a female figure modelled with much grace and charm." A silver medal was awarded to Frederick J. Glass, of Bristol (Queen's Road School), for "a study of a male figure full of vigour and action," and one to Robert S. Shearer, of Liverpool University School of Art, for "an admirable study of a male figure, in which the examiners consider the difficulties of working on a large scale have been well overcome."

To return to modelling design, one cannot grudge Charles L. Doman (Nottingham) his silver medal for his pulpit, with one of the figures modelled full size, and carved in marble, despite its glaring faults of proportion and defective contour, which are duly noted by the examiners; but, as they remark, "the conception of the staircase is good." There is no little credit in attempting such a work.

We feel in the same way in regard to the ambitious and boldly worked-out design, of a mediæval wedding ceremonial, for a panel for mural decoration in coloured plaster by Gertrude M. Siddal (Chester); but the examiners were not sympathetic in this instance, and rewarded the lady's courage and invention with a pitiful book-prize.

METAL WORK.—"A great improvement in the work of this class" is noted by the examiners, who, "in illustration of the principles of design which they would like to encourage, direct the attention of students to the design for a Beaker by Alfred Deeley, of Birmingham (Vittoria Street) School of Art, and to the design for a box by Charles L. Allison, of the same school, to both of whom a silver medal is awarded." We may add that the charm in each instance was to be found in the purity of the outline of the object, simplicity of decoration and excellence of workmanship. The beaker was of raised copper, with an inlay border of silver—hardly more than a thread—a little below the brim; the box was small, oblong, and damascened with gold and silver. A third object

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of conspicuous merit was a raised iron bowl by Jack Levy of the same flourishing school; the damascened gold and silver border was so elementary in pattern as to be almost barbaric, but the craftsmanship throughout was admirable, and one could hardly doubt that it was this that had won for the exhibit the bronze medal awarded to it. A very neatly executed little copper tea-caddy by Jean Milne, of Sir John Cass Technical Institute, may also be mentioned.

GOLD AND SILVER WORK.—It must be difficult for the examiners sometimes to remember that they are called upon, primarily, to judge Design (in relation to the material in which it is to be carried out) and only incidentally to recognise the merits of mere workmanship, and, when they are skilled craftsmen themselves, bias in favour of an object showing fine execution is naturally all the greater. But sometimes they would seem to pull themselves up with a sharp turn, as in the case of Arthur Penny, of the Campden (Evening School) of Art, to whom a silver medal is awarded for a spoon, evidently on account of "taste and feeling in design" alone, for the execution was crude indeed. No other silver medal was awarded to the class of Gold and Silver Work; the examiners report that, "although there is a slight advance upon the level of last year, the work still leaves much to be desired."

JEWELLERY.—In this class, on the other hand, the examiners "are extremely gratified to find a very great improvement, and to see so much evidence of invention and skill. A gold medal is awarded to Lilian Biggs (The Newarke School) for a set of four designs, showing great interest, taste, and mastery over the material." Here, again, may be noted the unconscious bias of the master craftsman in favour of beautiful workmanship; for, so far as design is concerned, there is nothing here to warrant this high award. In addition to the gold medal, Miss Biggs' exhibit won for her the Princess of Wales's Scholarship of £11. A bronze medal was awarded to Ethel M. Poppleton, also of The Newarke School, for a charming silver necklet and pendant and brooch set with moonstones. Silver medals were given to Mary Barber, of Armstrong College (Newcastle-on-Tyne), for an enamelled buckle and a silver and gold necklace; and to Thomas H. H. Thurstans, of Birmingham (Vittoria Street) School of Art, for a copper filique belt-clasp, set with stones.

ENAMELS.—The improvement noted in the jewellery exhibits is no less marked in the kindred class of enamels, and the examiners were "much impressed with the variety of methods shown," which included some examples of the Basetaille and Champlevé processes. A gold medal was awarded to Norman Wilkinson, of Birmingham (Vittoria Street) School of Art, for a small cross in copper and champlevé enamel with true Byzantine feeling, representing the Saviour crucified, and "remarkable for its homogeneity of design and method." Our photographer found that it was not possible to get a negative of this exhibit which would convey any idea of its technical

qualities. As in the case of the book cover, by Agnes I. Pool, of Birmingham Municipal School of Art, which was awarded a bronze medal, "the high quality of the enamel work" was the chief feature of interest. A similar honour was bestowed on Magdalen Z. Hoyer, of Liverpool (University) School of Art, for a beautiful little silver bowl, pierced ("à jour") for translucent enamel.



MODELLED DESIGN FOR BACK OF HAND MIRROR,
FOR METAL DEPOSIT OR REPOUSSÉ.

By WILLIAM BANBURY, Leicester (The Newarke)
School of Art. Silver Medal.

TILES.—The designs for this class of work were not up to the high standard of last year, but a silver medal was awarded to Albert Hackney, of Burslem School of Art, for "a bold and successful design, in which the colour is well chosen, the surface well covered, and the general form graceful in effect." Bronze medals were given to James Bancroft (Macclesfield) and Margaret May (Carlisle), and a book prize was awarded to Ivo Shaw (Lincoln) for "a very good example of tile decoration by means of printing on white earthenware."

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POTTERY.—The exhibits in this class were unusually interesting. The examiners noted "a marked improvement, both in the number and quality of the articles submitted, and in the variety of motives shown in the designs." Hanley School of Art maintained its lead of last year; Charles Vyse winning a gold medal for the memorial tablet which is illustrated herewith; William T. Brown taking a silver medal for a plate of a beautiful repeat peacock design, exquisitely carried out in raised gold and enamel; Harold Brownson also taking a silver medal, for "a well-designed and skilfully modelled figure of a youth bearing a sheaf of corn." Burslem was a close competitor of Hanley, winning the same number of silver medals as the latter and eight bronze medals against Hanley's four.

Having watched with interest the progress made by the sgraffito classes at the Blackheath School of Art, we were glad to note that a silver medal was awarded to Frances A. Baker for her vases, which the examiners commended for "clever treatment both of figure and ornament." The same honour was accorded to the "well-modelled figure of an eagle" by Sidney Oddy, of Leeds School of Art, and to the excellent majolica dish by Nellie F. Fowle, of Hammersmith School of Art. In regard to the last-named, the examiners remark that "the figures in the border are all well varied in design," and justly observe that "in this the design is in marked contrast with the majority of works of this class," strongly deprecating "the tendency to identical repetition of features approximating to pictorial treatment, which has latterly been much in evidence."

GLASS.—The examiners found "a considerable improvement in the quality of the work submitted," and awarded bronze medals to two students of the Stourbridge School, viz., to James F. Moore for vases in crystal glass, and to Frederick Noke for table glass, and book prizes to Sidney Field and Howard W. Webb, of Wordsley.

LACE.—"The bulk of the work is not quite up to the level reached last year," says the examiners' report, which is so suggestive in its criticisms that we shall quote it without abridgment: "The designs, generally, though workable, do not show full appreciation of the capacity of the material for variety in effect. In many cases, too, the design is ill adapted to the uses to which the material is to be put, as, for example, in much of the Carrickmacross work, where the ornament for the edges and borders is flimsily constructed and would not wear well. Much sameness and want of originality are evident in the designs for both Carrickmacross and Limerick lace. Designers of Limerick run lace might find it of advantage to give more study to the effects produced by light and shade, and in open-works, such as are to be seen in the run or darned laces ('Dentelle à reprise') of the Empire period—early 19th century. Their designs would be much improved if threads of different numbers were employed as in the lace above mentioned." A silver medal is awarded to Gertrude Chapman, of

Dover School of Art, for a design for a child's robe, well adapted to the requirements of pillow-lace, and showing taste in design and careful draughtsmanship. A silver medal is awarded to Paul Arndt (Battersea) for a table centre in darned net and cut-work, excellent in design and taste, and in every way adapted to the method of work. A bronze medal is awarded to William H. Pegg, of Nottingham, Queen's Walk Evening School, for an elaborate and admirable design for a lace



MURAL TABLET, IN MAJOLICA GLAZED POTTERY.

By CHARLES VYSE, Hanley School of Art.
Gold Medal.

hanging. A bronze medal is awarded to Mary Powell (Birmingham) for a design for a Carrickmacross lace collar, which in its combination of tasteful simplicity and practical utility appeals to the examiners as work deserving of encouragement; Lydia Hammett (Taunton) for her interesting series of designs for lace rabat, cap, and evening dress, very ingeniously prepared by the use of plain net laid upon black paper, the designs on the border being done in white paint, got a bronze medal. Percy Bignall's clever and

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original design of fishes and sea-weed, for lace curtains, commended as "most delicate in detail and suitable in treatment," received the same award. From Cork there was some capital crochet work by Laura Fahey, Nora T. Galvin, and Margaret MacDonnell; to each a book prize was awarded.

EMBROIDERY.—"There was a larger amount of good work submitted for competition than last

combined with much spirit and ingenuity in silk appliqué, stitched in coloured silks, on a foundation of unbleached muslin, seemed very inadequately rewarded by a book prize. In the case of a set of d'oylies, representing the Four Elements, by Clara Lavington (Leeds School of Art), which received a similar recognition, it was different, for they looked better in the coloured drawing than carried out.



BY THOMAS CARTWRIGHT
(MACCLESFIELD SCHOOL OF ART)

year," the examiners report, "but some of the work is still coarse and clumsy in execution." A silver medal was awarded to Frances Sanderson (Birmingham) for an embroidered banner, and a bronze medal to Rosina Smith (Battersea Polytechnic) for a dainty floral decoration for a table centre in embroidery and ribbon work. Bronze medals were also awarded for a fire-screen panel by Katherine S. Elsey (Birmingham); a counterpane design by John Campbell (Birmingham); a blouse yoke, a very clever piece of work, by Christian Charlotte F. Bisset (Kirkby Lonsdale); a screen panel by Hilda Pascall; a bag and collars, by Ida M. Dight (both of Camberwell); a table-centre of sweet peas, embroidered solidly in natural colours, by Annie A. Smith (The Newarke School). A design by Gwynedd M. Hudson, of Brighton, for a bed-spread, in which flowers and animals were

DESIGNS BASED ON A FLOWERING PLANT (BRONZE MEDAL)



STENCILS.—The examiners at the National Competition show a keen interest in any unusual manifestation of ability in this particular form of decorative design, and do not fail to give it the full stamp of their official approbation. An inexperienced critic might well fail, at a first glance, to appreciate the subtlety of a discriminating award in which a fulfilment of certain technical conditions has been made the chief consideration. It might easily be

Arts and Crafts.

so in the case of the gold medal given to Mr. Stanley A. Daynes, of Wood Institute, for his design for a stencilled hanging. Even the man in the street might understand the award last year of a gold medal for Mr. Potter's design for the

legitimately attempted in this form of decoration, one had only to cross the gallery and look at the elaborately wrought and mellow-hued hanging by Mr. George Bowman, of Newcastle-on-Tyne (Armstrong College), which had all the completeness of

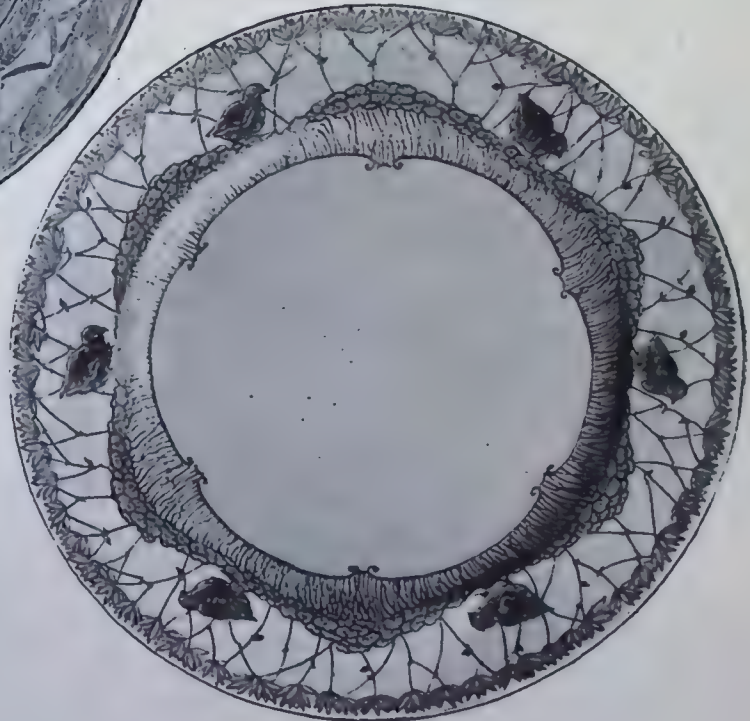


SGRAFFITO PLAQUE

BY PERCIVAL STEPHEN ELKINS
BATH SCHOOL OF ART · SILVER
MEDAL

PLATE DECORATED IN RAISED PASTE AND ENAMEL

BY HARRY DIXON · BURSLEM
SCHOOL OF ART · BRONZE
MEDAL



THE NATIONAL COMPETITION

1905

CERAMIC DESIGN

stencilled decoration of a church, for it was striking and no doubt very complete and effective in its way. But we can well imagine him wondering why the same distinction should be conferred upon a design so extremely simple—not to say elementary—as this one of Mr. Daynes. Yet, no doubt it was through its extreme simplicity that it found favour with the examiners. "In this charming and simple design," they say, "a clear, light, yet complete effect is produced by a remarkable economy of means." And this tells the whole story.

But, of course, a stencilled design may be anything but simple. To see how much may be

a woven tapestry. Upon this the same judges had also set the seal of their approval. By a silver medal, instead of a gold one, it is true ; but that it came within an ace of winning the higher award will be seen by the following quotation from their report, which, after speaking of it as "an imaginative design in which a single unit is put to good decorative use," goes on to say : "it is distinguished by appropriate and harmonious colouring, and, had it not been for evidences of retouching, this design would have received a still higher reward."

(To be continued.)

For full Tabulated List of Awards, see pages 187-190.

Royal College of Art Exhibition.

THE exhibition of the work of students of the Royal College of Art was not so large as last year, when the modelling school made a display of unusual importance. On the recent occasion the objects of sculpture were few and the names of the pupils were not given. "Dante's Dream," the noble work by Mr. Rogers, the clay model of which we illustrated last year, was seen again in plaster. Some of the exhibits of the drawing and painting classes were remarkably good, and Professor Moira and his capable assistant, Mr. E. Constable Alston, are to be congratulated on having some pupils of uncommon promise, especially in the life classes. We were especially impressed by the excellence of the work of Mr. G. E. Kruger, and that of Messrs. A. R. Smith, Lancelot Crane, Jowett, and George. The last named showed a female undraped study charming in line and subtle in modelling. Miss Janet Brennand, whose strong studies painted from the nude we commended last year, was represented by a drawing of an undraped female figure really wonderful in its academic truth and virility of execution, but, we must add, rendered with an almost cynical disregard of beauty. It is odd to speak of the virility of a woman's drawing, but no other term adequately expresses the predominant quality of this lady's work; nor can we properly describe otherwise than as masterly the powerfully drawn studies of hands by Miss D. Rope. Some scholarly life studies from the nude, in red chalk, by Miss B. Brunton, were coarse in appearance on account of the heavily charged outlines, which detracted from the merit of the careful shading. Capital studies were also shown by Messrs. F. J. Carmichael, G. A. N. Reed, A. R. Fowkes, O. Senior, and Edward Henley.

In the painting classes the all-round excellence of the work of Mr. Kruger was very noticeable. The subjects given out as exercises in composition included "The Queen Receiving Art Treasures" (for the South Kensington Museum), for which Miss Pickavance showed a very creditable lunette. The cartoons were painted in distemper, the sketches for them being done either in oil or in water-colours. P. Bulcock's rendering of "Fortitude" won him his diploma for painting. The "Peace" by G. W. Woolway was very good in line, as was also the "Labour" by A. R. Smith, and there were very creditable essays at composition by Lancelot Crane, N. Sparks, A. W. Pope, F. M. Clark, Miss Chilton, Miss Mackenzie, and Miss Jacobs. Miss Chilton is an especially promising student. After noting her work in the painting and composition classes, we were not surprised to learn that the clever essay in stained glass, which we reproduce, was also her work. We find it especially interesting as indicating what may be done by the simplest means in this method of decoration. Glass of only two colours is used here—ruby red for the

robe and lightish green for the background—the halo and the lining of the robe being of ordinary colourless glass. The employment of the latter for the halo is very effective; but it is not so as



WINDOW, EXECUTED ENTIRELY IN RUBY, WHITE, AND GREENISH GLASS.

By Miss CHILTON, a Student of the Royal College of Art.

used at the base of the figure, for in such a position it detracts from the necessary suggestion of stability—even more so than appears in our illustration, which hardly conveys the fact that the

two triangular pieces at the extreme left of the figure are of clear "white" glass. The painting of the face and hands was excellent. So also, by the way, was a study of hands by Joseph R. Shea.

Among the examples of plain writing and illuminating we liked best the work of H. A. Treganowan, which has style and pleasing freedom of execution. Next in merit was that of Miss M. B. Hughes. The writing of S. C. Groves had the serious defect of being somewhat difficult to read. That of Miss L. Brockie, Andrew Samuel, Arthur Kidd, and W. C. Foster was commendable.

The wood-carving included, among other meritorious examples (all of original design), a foliated frieze, with difficult undercutting, by Mr. Shea; an eagle in bold relief on an oval panel, by W. H. Young; lettering by S. Mitchell, which might have been better spaced; sound heraldic work by F. M. Lake and G. P. Denham; a fretted and carved panel, with the sacred monogram, by A. Mackinder; a clock face by W. C. Foster; a handsome bowl by G. P. Denham; a Book of Prayer cover, about 16 in. high, suitably carved in low relief, by M. B. Hughes, and work by A. B. Macdonald, J. H. Jeffrey, E. W. Tristram, J. P. Bland, and A. Samuel.

Among several commendable examples of gesso work was a capitally conceived music cabinet by T. Dickinson.

There were specimens of tapestry designed and woven by Edgar Lee and the Misses M. B. Reston, Bearsley, and L. Brockie, and beautiful embroidery also by the last two named ladies, as well as by the Misses Margaret Schofield, M. B. Hughes, F. Lake, and C. M. Lacey.

As usual, much space was given to a carefully arranged selection of drawings from the year's work of the admirably conducted School of Architecture. Particularly interesting were the measured studies of woodwork from the Museum, in historical sequence, to show the progress of jointing and framing and the application of stone forms to ornament.

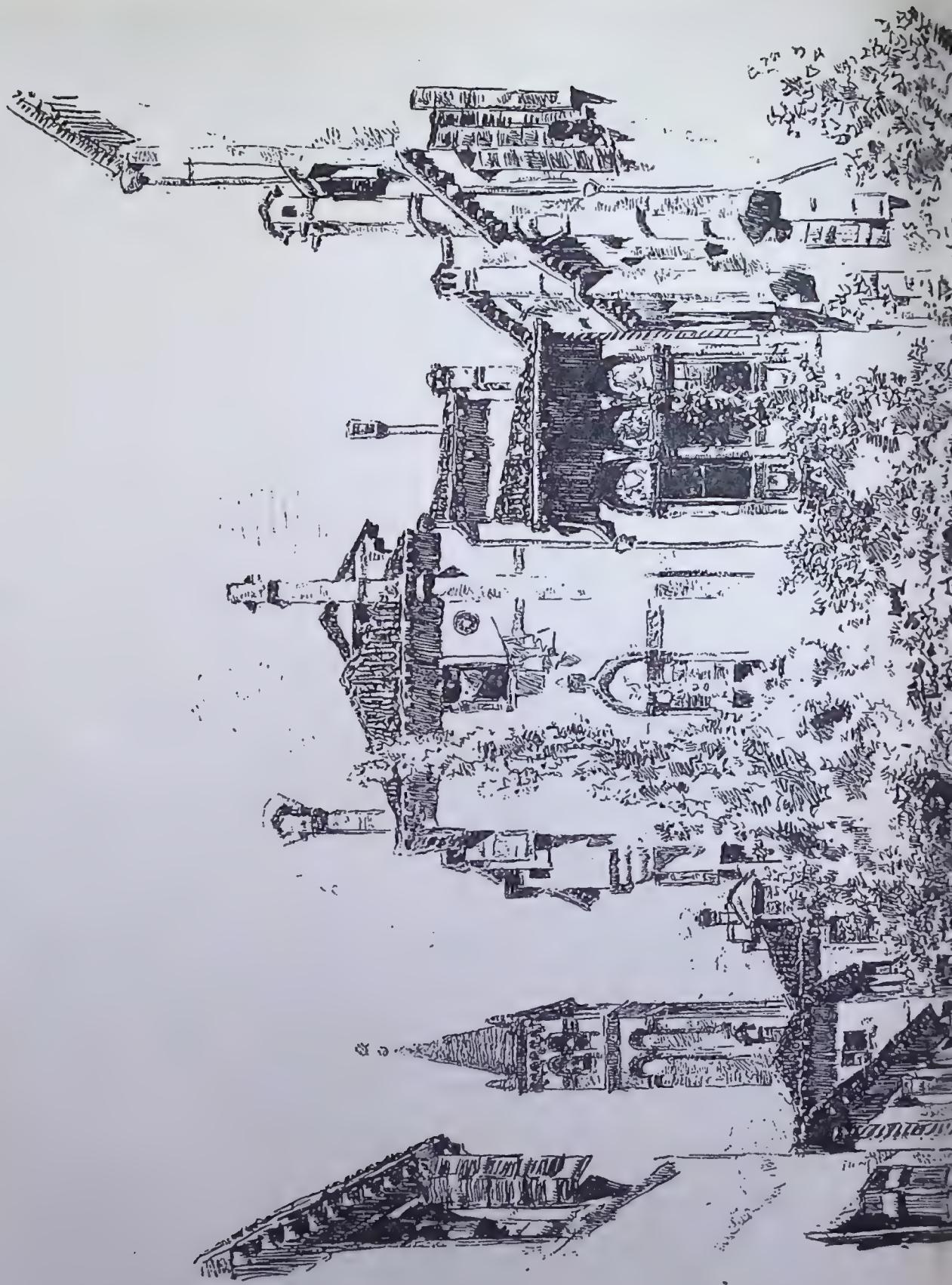
HOLLAND AS A SKETCHING GROUND.

WHETHER you disembark at Rotterdam, or reach it by rail, it is the first place you should visit. At the Victoria Hotel the proprietor is accustomed to the habits of artists, and will make special terms for a stay of two weeks or longer at the rate of three guilders per day. Rotterdam is an interesting place to the artist—much more so than Amsterdam—and one from which excursions can easily be made to the representative towns of South Holland. You can go to Dordrecht by the Fop Smit line of river steamers in an hour, and return at almost any time. The steamers touch at many little villages lying between Rotterdam and Dordrecht. Among several, almost all equally interesting, I may mention Bolnes, Ablassendam, and Pappendrecht.

These are typical Dutch country towns of the South. Everyone knows what is to be seen at Dordrecht, it has been „done” so often, but this is not the case with Rotterdam. The canal and river subjects here are good and comparatively untouched. While here go to Delftshaven and Schiedam by rail, and to Vlaardingen, which is a fishing town, by the river steamer. From Rotterdam you can go to Amsterdam, stopping at The Hague, and to Haarlem, to see the museums. The Hôtel du Commerce, Hôtel Friesland, and the Hôtel au Palais Royal will make special rates for a two weeks' stay; you may even find places at still lower rates. The Bibel, Doelen, and Amstel Hotels are very high priced. From Amsterdam you can make trips up the country by various lines of river steamers; the hotel porter will supply you with all needful information. On Sundays a steamer runs to Marken in the Zuyder Zee; do not fail to make the trip. There is not much material for the landscape painter in the neighbourhood of Amsterdam, but if he takes the train starting from the Rhijn station and stopping at Laren he will pass through some fine country. Laren itself is more interesting to the figure than to the landscape painter, as it is situated on a canal. This is the town in which Mauve lived, worked, and died, and it is the resort of many Dutch and foreign painters. The straggling houses, with their quaint thatched roofs, are very picturesque. There are several tracts of waste land surrounding the village that are used as sheep pastures. Anyone here will serve as a "model" for one guilder per day. Here, too, Israëls, Kever, and Neuhuys worked. There is but one hotel—the Hotel Handorf—a very comfortable one. It has special terms for artists, at the rate of three guilders per day, as have also Boudin's and the Arms au Holland in Dordrecht. It is best, however, to write in advance for rooms. Between these various points you will find much good material. Do not forget that the Laren here spoken of is Laren by Hilversum, and not Laren by Zutphen. All the places mentioned have been found choice spots for sketching; they are, in truth, the cream of their respective section. How good that is those who are familiar with the masterpieces of Dutch landscape, old and new, do not need to be told. The charm of the flat country, with its picturesque national costumes and its quiet, uneventful, yet exquisite scenery, has been put upon canvas a thousand times, yet each artist expresses some new appreciation of its beauty.

H. W. R.

Few amateurs take up the study of painting without the idea of eventually sketching in the open air. The late summer and the early autumn is the best time to work, as the scenery is then more varied than earlier in the year. A grey day is preferable for the beginner to a sunny one, objects being much more distinct than if obscured by a heat mist.





A WATERWAY IN VENICE
PEN AND BRUSH DRAWING
BY MARTIN RICO

Landscape Painting in Water-colours.

VII.—INLAND WATERS (*continued*)—COLOUR, SHADOWS, AND REFLECTIONS.

THE colour of water, as it appears to the artist who studies nature, is a very different affair from the colourless, transparent, innocuously uninteresting liquid represented by the aqua pura of the scientist; and it is to the various phases of its appearance, with the causes which produce them, I would direct the attention of the student at present, for this colour quality is a "variable quantity," and susceptible of many changes. The colour of water, from the artist's point of view, is subject to and visibly affected by many surrounding influences, apart from its local colouration. Certain things which contribute materially to these effects we will endeavour to consider as simply as possible.

The first to be mentioned are the shadows which are cast upon the water; the second are the reflections which may be mirrored in its surface; and let it be understood that these are in themselves two distinct and separate appearances, and not to be mistaken for or confounded with each other. Any object which intercepts a ray of sunlight will cast a shadow upon the water—let us say, for instance, a boat floating upon its surface, or a tree upon the bank.

If the sun is rather high and the sky is clear the shadow of the boat falls distinct in form and dark in colour upon the water beneath and around the boat; as the sun falls lower, the shadows lengthen upon the opposite side from which the sun strikes it. If you are near enough to see, you will observe that within this shadow, as in a mirror of dark glass, every detail of the under side of the boat is *reflected* and distinctly repeated. I say distinctly, but I do not mean correctly, because this reflection may, and probably will, be very much distorted, according to the position of the observer. Reflections of trees, in the water, will appear inverted to the artist who is sketching them from the front. Viewed from the opposite side of the pond or stream, they will appear very much elongated; but when we approach the shore where the trees are standing, they become, on the contrary, absurdly shortened.

If the student will take his colour box with him and make some quick sketches of the shore line from different points upon the water, illustrating these principles, he will gain a practical knowledge of such things which will be invaluable. He will also observe and note many interesting details of local colour and form that no general observations can indicate; each object naturally will present its own individuality to the artist, which will vary according to the circumstances under which he views it. The teacher can only suggest *how* to look for certain things in nature; it rests then with the student to discover and verify them for himself. If he will notice the

reflections as they are cast upon a body of water on a clear day, when there is no wind, he will see the outlines of each object sharp and distinct almost as if the water were actually a mirror, the forms, of course, differing in certain proportions, as above described.

There is a certain logical perspective in reflections which must not be forgotten, as by this is



PEN STUDY OF SHADOWS AND REFLECTIONS.

indicated the distance of the objects from the observer in two directions. The diminishing size to the right and left *along* the horizon line should be observed; the longest and most distinct reflections occurring opposite the eye of the artist, and gradually growing narrower in line and more indistinct in colour in the distance. Such reflections are most picturesque when accompanied by a soft blue sky and white or grey clouds. As all objects are *inverted* when seen in reflection from the opposite bank of a river, the sky in your *reflected* picture will lie at the lower part or front of your canvas, while the trunks and roots of the trees, mirrored in the water, are all turned upward. If the water is very still, with no wind to disturb the surface, a very curious illusion is produced: a double row of trees appear to line the banks of

ON THE SEINE · AT PARIS
PEN DRAWING BY MARTIN RICO



the stream. This effect, though excellent for study, should be modified in a picture, for the very perfectness of the illusion, the almost mathematical precision of line and mechanical repetition in colour, deprives it of that artistic irregularity which is indispensable in the picturesque. To do this the artist will, perhaps, break the continuous lines of his reflection by the swirl of a current, which will scatter them in parts, distorting some, obliterating others, and adding a touch of white foam here or a curved green shadow elsewhere. If he prefers a quieter movement he will seize a moment when a passing breeze wrinkles the placid water with a thousand tiny wavelets, scratches its smooth surface into tiny ripples, fringing out the edges of the reflections, and softly blurring their outlines. Each of these little waves or ripples will catch a glint of light; but remember, no matter how bright these high lights appear, they are always lower in tone than the light in a clear sky.

In painting the lights on water, whether they be reflections or from direct rays, the colour should partake somewhat of the quality used in painting the local tone of the water. If the water is blue, the crest of the wavelets may be a rather blue white; or if green, a greenish tint is suggested.

At dawn or at sunset sometimes the brilliantly coloured light of the sky reappears in elongated reflections, caught in a chain along the line of each broken wave, making them sparkle like jewels. In such cases a general glow of colour is also reflected upon the whole surface of the water, generally richer and darker than the sky, but most gorgeous in effect. You will observe distinctly here that the reflection is *inverted*, all the dark, rich colours at the horizon on land being repeated at the other side of the horizon line in the water, while the lighter tones in the upper sky spread out into the foreground, reaching to the shore.

A beautiful opportunity for colour may be seen on a fine evening when the sun, going down in a clear sky, traces a path of gold through a plane of dusky purple, burnishing the top lines of the ripples till they almost seem like a network of silver spread over the darkening mass beneath. Moonlight upon the water furnishes a charming study in its apparent simplicity, though necessarily more or less monotonous compared with the brilliant sunlight colouring. The yellow light of the full harvest moon, on a night in late summer, gives a fine mellow glow of colour to the water it illumines, and is a subject full of rich and interesting suggestions for the young painter.

M. B. FOWLER.

(To be continued.)

STUDENTS of pen drawing for illustration will remember that the subject of shadows and reflections was discussed and fully illustrated in an early issue of the magazine (see Vol. I., pp. 168 to 170). In the larger of the two masterly drawings by Martin Rico given herewith, it will be noticed that, like Raffaelli, this famous painter can use the brush in conjunction with the pen, with admirable effect.

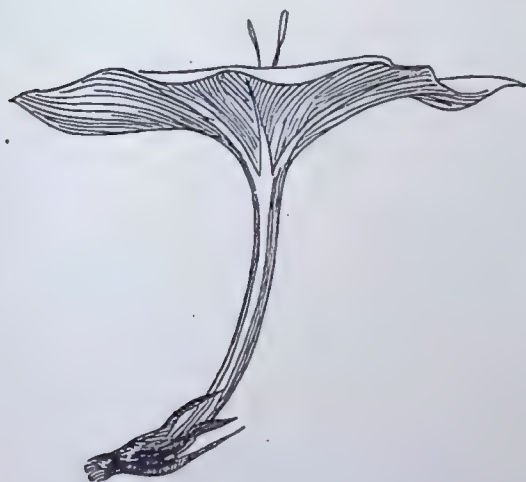


A WAYSIDE SKETCH.

Flowers in their Season.

XXIII.—THE EVENING PRIMROSE.

THE month of August, with its hot, dusty days and cool, dewy nights, is especially the season of the night-blooming flowers. And one of the most universal and showy evening bloomers is the yellow evening primrose. In some respects this flower is not like other flowers. It has no pretty infancy or youth full of promise. All during the two years of its adolescence (for it is a biennial) it is commonplace, almost ugly. Even when the August has come which it has chosen for its blossoming, still all the daytime one might fancy it under an evil spell, for it seems to be only a common weed. Its long, coarse leaves droop in the hot sun, its long branches sprawl and lean, its yesterday's flowers hang wilted and charmless.



PEN AND INK STUDIES OF
THE EVENING PRIMROSE

But when you see this primrose on some evening in the chosen August, the wicked spell that was cast upon her at her birth is dissolved, and she is allowed to show her real self. And it is a very beautiful and paintable self. In the evening breeze the leaves freshen, the long stems sway gracefully, and even while we look on the buds unfurl into wide-petalled, yellow blossoms until the bush is thickly adorned. Their colour is so palely, purely yellow that they seem almost luminous—like the moon, their friend, who with the evening helps to glorify and transform this weed out of all likeness to its daytime self.

All the space about it is filled with perfume, which attracts the moths. Unfortunately we cannot paint the perfume, but we must not forget the moths, for they suggest it to our sight. If you break off a long stalk and bring it into your

work-room they will follow it with jealous interest.

Gas-light and lamp-light shed so yellow a light that all colours under it that depend upon yellow are confounded. Yellow is but scarcely distinguishable from white, blue from green, or salmon pink from purple pink. If you are painting by electric light there is not so much change in the colours, but if by the other artificial lights, you must remember how they affect colours, and govern your painting accordingly. Instead of depending wholly on seeming, as we usually do, under these circumstances we must paint this yellow flower as we remember to have painted other yellow flowers by daylight. We would use lemon yellow for the petals that receive the highest illumination, a grey with yellow or green in it for the half shadows; a darker, yellower shade for the darker shadows.

Even in the artificial light we can see the colour deepen in its yellow to chrome or cadmium where the light is transmitted through a petal. This flower is of an unusually clear, pure yellow, and we must endeavour to keep it unsullied and to have the shadows transparent and clear. The long stamens and pistil extend beyond the blossoms and



throw thread-like shadows upon the petals. The flowers grow bunched in clusters together upon the stalk, thus grouping themselves very well for our purpose. Below the blossoms the thickly set leaves and stalk are a harmonious green. Besides this tall, yellow primrose there are pink evening primroses and white ones growing on short stalks near to the ground. They, too, would make good studies.

P. T.

WHEN a painting "dries in" before it is finished, Roberson's medium is good to restore the brilliancy of the colours. Very little of it should be used. A rag soaked with it, and passed lightly over the picture, will suffice. It may then be used with the pigments for the added work.



My Sketching Class.

SUGGESTIONS TO THE NOVICE, BY A TEACHER OF
LANDSCAPE PAINTING.

AFTER the easel has been placed in position, the next thing is to study the subject well before putting a stroke to the canvas. The pupil generally sees too much detail in the distance. He knows that there are leaves on the trees, so he thinks he must draw every one. But he does not really see these leaves, nobody does, he simply knows that they are there. If he could only keep the innocence of his vision, and not be influenced by preconceived ideas, what a gain it would be. I say to him: "Paint what you see, and not what you know."

The first thing to consider is the ensemble. To do this it is best to look at the landscape with eyes partly closed. In this way you get the feeling of the masses, you see things in the distance more in flat tones. The farther away an object is from you, the more it loses its roundness or modelling; hence to represent it truthfully it must appear to flatten as it recedes. Having settled in your mind some idea of what you want to paint, take your charcoal and draw on a clean canvas an outline of the principal objects. If there are trees that come against the sky, sketch these in also. When the outline is finished, lay one flat tone over the entire canvas, painting up carefully to the charcoal lines, and filling in around them. If the day is a sunny one a very delicate grey can be used; if a cloudy day a deeper tone of grey. By grey I mean an ivory black transparent. For a storm effect or winter sunset I would use raw umber and permanent blue, and for a sunset with gorgeous colour, or an autumn landscape, burnt Sienna. These prepare the canvas as a basis for work, and pitch the tone of the picture. Next take a small brush and go over the outlines with light brown. When this is finished, paint first the strong darks, in order to get contrasts. It is always best to start a sketch a little too warm and a little too light, as it is much easier to make it darker or colder than it is lighter or warmer. When it is too warm you can drag cool grey tones over it, but you cannot drag hot tones over it if too cold. If it is too dark you must repaint the darks, as strengthening the lights will only make it darker.

Paint the landscape before the sky, but do not spend so much time on this that you have no time left to do anything with the sky the first day.

It should at least be brushed in before the other paint is dry. One reason for this is that the distant part of the landscape where earth and sky meet will, if you do both while the paint is wet, break into each other or blend with more of the mystery of distance than if you waited till next day and had a dry, hard line to paint against. Another and more important reason is that if you paint your landscape one day and your sky another, you will be quite sure to lose your harmony; because you will not be likely to get exactly the same sky on two different days. Under another sky all the conditions are changed. The foliage, earth, water and rocks have each a different colour. If you leave painting your sky till the second day, then you most probably must repaint your landscape.

On the second day commence by painting the sky, starting with the horizon and painting up. With the landscape begin at the extreme distance, while the paint is wet and will blend. Next paint the middle distance, working down to the foreground. You will then probably find that your foreground is too strong or too weak. With beginners it is usually too weak. It is quite likely to be strong enough in colour, but not in form. The pupil must not at first view things from the impressionist's standpoint. He must search for the truth. He ought first to know how to draw and colour a tree truthfully in detail before he can give his "impression" of that tree. I once saw some of the early work of Corot in which every leaf, twig and indentation of bark were as carefully wrought out as possible. He first learned how to draw correctly, and became master of these technicalities before he dared to interpret his vision just as he saw it in nature with no assistance from memory.

Some may construe this as a slight contradiction of my advice: "Paint what you see, and not what you know"; but it is not. In these first sketches of the pupil he is supposed to be studying carefully every bit of his ground. He is not giving a rapid glance at or over his foreground to things beyond; he is going to put the landscape on his canvas as something which is near to him, which he sees distinctly, while yet taking in the effect of the whole. If a blackberry-bush is near him, he must make it look like a blackberry-bush, and not simply a blur of green paint, which might be a burdock or some thistles. He can very easily fall into this slovenliness of form, because it saves trouble; and if he cannot draw he thinks he can cover his ignorance with the "impressionist" label. But he does not deceive the elect. The true impressionist has generally first painted carefully the different kinds of foliage. At any rate, he has studied them so as to give them on his canvas each its characteristic points. He would not in his wildest moments leave you in doubt as to whether a tree was an elm, birch, or oak—that is, if it stood near enough in the range of vision to have its leading characteristics distinguishable. Of course, beyond a certain point all trees lose their form and become mere masses of green. As



to colour, even in these masses, that is another matter. We all know that a distant belt of pines would have a much different tone from an oak wood, and also that the time of year would have much to do with the colour.

Understand, I would not encourage a pupil to run to detail, I simply want him to begin by being as true as possible, and avoiding carelessness at all points. I want a pupil to get realism and not literalism.

If he painted all those leaves on the trees in the distance he would not be true, because he could not see them. No one could see them. They are only known to be there by reasoning from a previous knowledge of trees, gained from viewing them near at hand.

The novice is afraid of having the wet colours come together for fear his canvas will look dirty. But there need not be so much fear of this as of having the picture look dry and hard. It is easier to sharpen an outline than it is to soften it. If a sharp, hard line is left to get dry, the next day it will be as unmanageable as bronze. You should see to it that outlines of distant objects, which are always more or less indistinct, should be broken and softened before being left to dry.

You ask me if I should paint the leafless branches of that tree first, and bring the sky around them afterward. I certainly should. The branches would be rather thicker in the lines than I meant to keep them, to allow for painting over the edges a little; but I can get a much softer effect, and more of a feeling of air among the branches and all around them, in this way, than if I painted my sky first, let it get dry, and then painted my tree against it.

Here I would say a little word to pupils in general, and that is: Have confidence in your teacher. No matter whom you have studied under before. If you respect the ability of an artist sufficiently to go out to sketch under his guidance, work in entire sympathy with him. You can get no good in any other way. Suppose you remember that Mr. — told you to do a thing in another manner, take the new way, and see what you can make of it. You may be surprised into finding it a better way. If it is not, or it seems harder for you to manage, you can abandon it when you are no longer under his instruction. You can afterwards sift the two methods, and keep only what seems best to you.

I know of nothing more wearing than when I am teaching a pupil to have the other man brought



WAYSIDE SKETCHES BY E. M. HALLOWELL.



WAYSIDE SKETCH IN PEN AND INK. BY E. M. HALLOWELL.

up continually. For instance, a young lady exclaims: "But Mr. ——— didn't do that way"; and though I may know Mr. ——— to be a very poor painter, a sort of third-rate man, the pupil is just as emphatic about his way being the right one as if he were a Diaz or a Daubigny; and I—well, "I would that my tongue could utter the thoughts that arise in me," but it can't, because it wouldn't be altogether fitting or proper. Mr. ——— may be a better, stronger man than I am, but his way is not my way, and I can only teach that with which I am familiar, and which I have proved with practice.

Another pupil whom I am instructing will look with a surprised air and exclaim: "But you told Miss ——— so and so, yesterday?" "Very true," I may answer, "but since yesterday I have found a better way."

This is apt to strike a pupil as an evidence of a very uncertain or vacillating sort of a brain. She does not stop to consider that an artist is always finding out some newer or happier way of getting an effect, and that he is always glad to impart to her his new discovery.

One day, on looking at a certain pupil's work, I said: "But why have you those three little white clouds?"

"Well," she answered, "Mr. ——— always told me when I wished to introduce more than one object into a picture it must be three or five, or some other odd number, but never in pairs. I didn't want just one cloud, and I couldn't have two, so I put in three."

"But," I said, "there have been no clouds to-day."

"I put them in to break up the sky a little and throw it back, as it should retire to be truthful."

"Still," I answered, "the sky in nature recedes without this help. In the painting of it, it is all more a matter of tender gradation than anything else. Your sky is blue. You put clouds on it, and it is bluer still. That is all."

I suppose all her pictures had had those three little white clouds in them, and possibly she is still putting them in, as she seemed joined to her idols. It is very discouraging to a teacher to have pupils who cling to these preconceived ideas, and who want to go on painting by a recipe.

A TEACHER.

BECAUSE you are a figure painter, do not disdain to study a landscape which may strike you; and because you are studying landscape do not neglect to sketch the figure when you get a chance. It does not matter what you paint, you are learning all the time.

IN making a picture, begin by getting your masses harmonious and accurate. Then the details will commence to arrange themselves. Some men can commence painting a figure at the feet and build it up, but they can only do so by virtue of their experience in establishing the larger facts of their subject first and carrying them in their memories.

Hints on the Painting of Fish.

A REQUEST for "some suggestions for painting the panels of a cabinet for fishing tackle" leads us to think that perhaps some general hints on the painting of fish may not be unacceptable at this time of the year. We do not mean as "still life"—that is a branch of "piscine delineation" some may be inclined to leave to the pavement scrivener—but the representation of fish in their native element, which is difficult, but not impossible.

Fortunate is the artist who, for purposes of study, has the run of an aquarium or even a bowl of gold fish. A good deal may be accomplished through such means. Bait may be placed where it is likely to be sought from one particular side; and a fish thus tempted will assume about the same position over and over again. Some imagination must be brought to bear in order to make a glass wall of an aquarium appear like a section of flowing water; in fact, the glass must be ignored, and the water within painted as if apart from all artificial conditions. The shadows, the penetrating lights, may be rendered without much difficulty; it is the capricious subject itself that will tax the skill. If momentary glimpses give a perfect conception of form, all will go well, but if not, it is best to let the murderous hook do its work. Then we can proceed to immortalise its victims at leisure. In either case, what we have to say of colour and texture is equally applicable.

The scales of some fish are thick and thoroughly overlapped like a coat-of-mail; others are thin and not so closely or so firmly set. They owe their lustre to superficial crystals. Upon a certain species of carp these are so brilliant that they are used in preparing the gewgaws known as Roman pearls. Fish living in clear waters that receive plenty of sunlight not only appear more brilliant, but are more brilliant than others, their coats being better supplied with colour-cells; and if from any cause these waters become turbid, the fish will likewise change. Trout are particularly susceptible in this way, and they also lose their beauty very quickly after being caught. They should not be chosen as models for early practice in painting fish, little favourites as they are; for under faltering hands their bright jewels will vanish as if by magic.

Our common fresh-water perch are desirable; they are symmetrical in form, and their rich, varied colour may be depended upon for some hours. Pike appear fresh long after coming out of the water. There are several other fresh-water fish that look well on canvas if happily treated. Those that are broad or thick for their length are sure to appear stiff; as a rule, it is best to choose the slender and pliant.

It is a physical requirement that the fish should have come right out of the water, and is it not an artistic requirement that some accessory should bear testimony of the fact? A forked branch stripped of the green leaves that have helped to shade the path to the pond or stream, or perhaps

drooped over a bank to be mirrored in the water below, may have strung upon it from three to five fresh dripping specimens, and then be hung against a weather-beaten board or rough post, or swung from some gnarled projection of root or stump. If there is a bit of shore, sedgy or rocky, beyond, it may be utilised in the background. Any such effects may be anticipated and painted broadly in advance, or they may be left and filled in subsequently; the main thing is to do justice to the fish themselves while they are fresh. They must be kept well shaded, must be frequently sprinkled or sprayed, if practicable, with cold water, and ice should be put in the mouth of each. If it seems expedient to let any long-tail ends bend toward the foreground, very well, it will give more variety of outline, and introduce some desirable foreshortening. If the foreground is rock, or anything that will hold water, here, too, is a chance for some good realistic work. In a group only two or three of the outer fish will show entire, perhaps only one will be strongly lighted. They must be well drawn—every beautiful curve must be faithfully produced and the proportions nicely observed. When drawing them with charcoal and pencil, begin with the darkest local colour and go on with such varying shades as can be got at, apart from lustre or iridescence; shadows, too, may be smoothly laid on. With all this first painting, "siccatis de courtray" should be used, that the surface may be dry in good time to receive the finishing tints. Thus far the colours shall have been kept a little warmer than they seem, to allow for the neutralising effects of silvery and grey tints; in the prevailing olives, for instance, less blue and black and more raw umber and yellow. The crude yellows should not be used except in a dainty way in finishing. Indian yellow and yellow ochre are the best for the first painting. While waiting for the drying, outlines may be perfected, fins and tails carefully carried out, and all the nice work about the heads may be looked after. When there is not much tack left, characteristic markings, like the broad, soft bands on perch and the dark network on pickerel, may be laid in with very thin colour. In the final painting, any or all the colours of the rainbow may be used, if only they are daintily used and not over-manipulated; neither must they be carried the least beyond where they are wanted. They are to add to the effect of the first painting, not to supplant it. High lights and grey tones come last, and nice discrimination is needed to bring all in harmony.

It is usually supposed that salt-water fish keep longer than fresh, but the same precautions must be taken, except that salt water instead of fresh should be used for wetting them. Large and conspicuous scales make the question of texture somewhat harder. They must not be treated too mathematically; it is only here and there that the light will strike them so as to show their divisions distinctly. As to the treatment of colour, the general directions given above are applicable to all the finny tribe.

A. J. WAY.



“PIKE”

PAINTED PANEL
OF A CABINET FOR
FISHING TACKLE



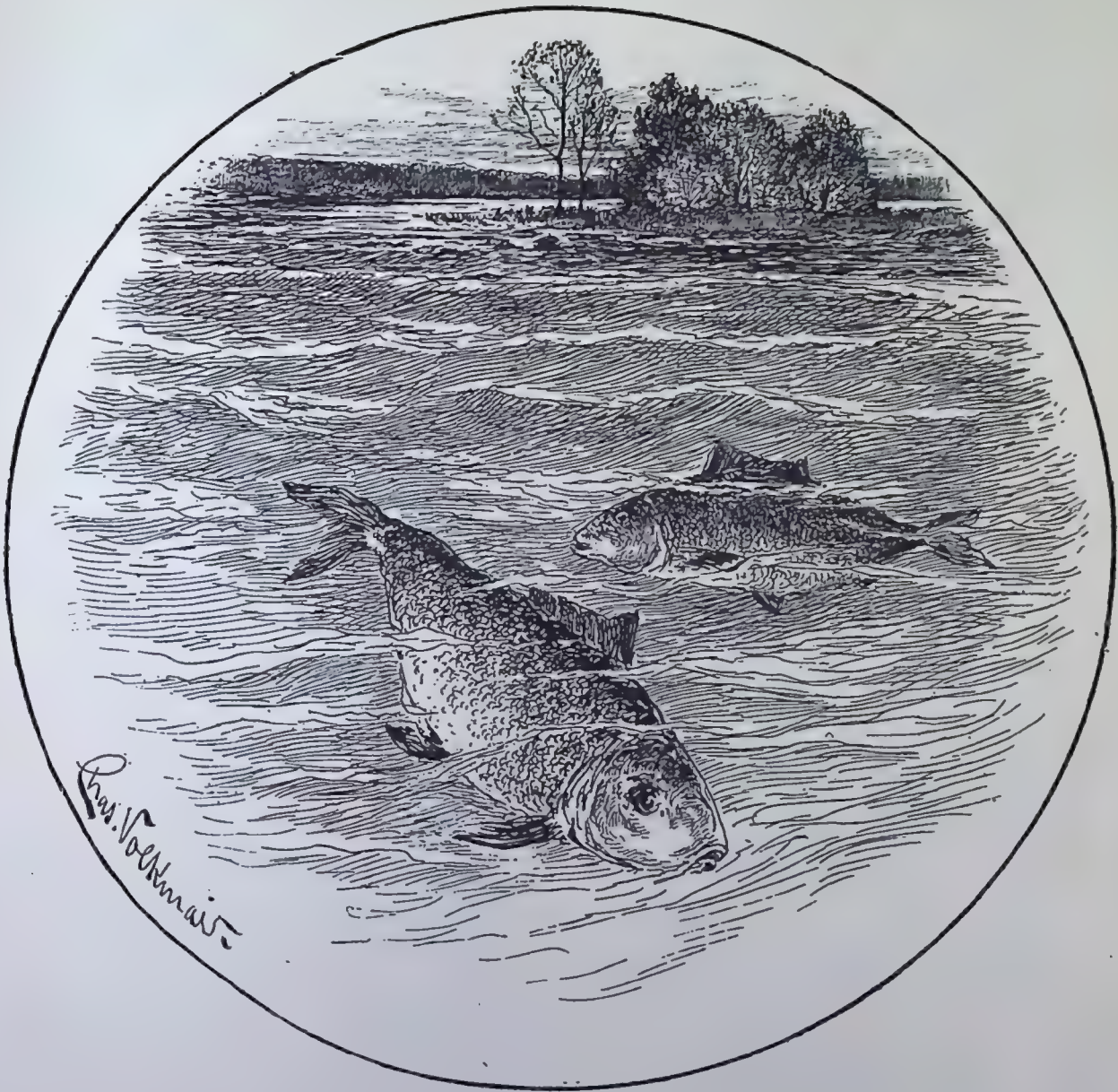
"SEA-BASS"

PAINTED PANEL
OF A CABINET FOR
FISHING TACKLE



"BROOK TROUT"

PAINTED PANEL
OF A CABINET FOR
FISHING TACKLE



"MULLET"

PAINTED PANEL
OF A CABINET FOR
FISHING TACKLE

Bookbinding.

A NEW SERIES OF PRACTICAL ARTICLES ON BINDING, TOOLING, AND DESIGNING.

By F. SANGORSKI, Teacher at the Northampton Institute, and
G. SUTCLIFFE, Teacher at the Camberwell School of Arts and Crafts.

VIII.—SELECTION OF THE LEATHER.

(Continued from page 133.)

A LEATHER which has hitherto been much neglected by bookbinders, but which has great beauty and strength, is that made from the Greenland seal. Much, however, depends upon its preparation; the fact has been fully recognised by Messrs. E. & J. Richardson,

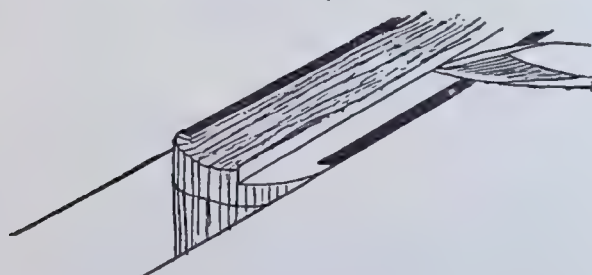


Fig. 43.

whose extensive trials and experiments have resulted in the production of a leather that cannot be excelled for its purpose; it is strong, supple, and possesses a tough grain which does not peel nor crack, and is capable of receiving hard rubbing wear. The skin has properties peculiar, we believe, to the Greenland seal; there are no soft flanky or belly parts, and the texture is the same all over, rendering it very economical in use, for the marginal cuttings can all be used for small work.

A remarkably good leather, usually called "Niger Leather," is prepared by the natives of Northern Nigeria and thereabouts. Goat and sheep skins seem to be used in about equal quantities. The goat skins are to be preferred. The sheep skins are very good for what they are; but, unfortu-

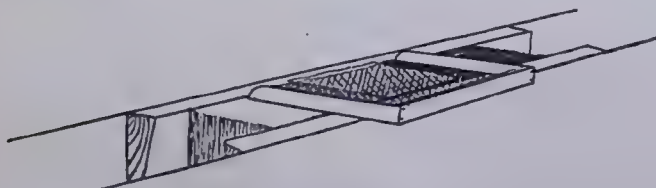


Fig. 44.

nately, a good many of the skins are harsh and brittle, through not being sufficiently tanned, and a large number are also damaged by water in transit; consequently, about 60 per cent. of them are unfit for use. Dyed with vegetable dyes, they are usually of a colour varying from orange red to deep brown red, but green and yellow skins are also to be procured.

It is well to remember that small skins are preferable to large ones, as they are likely to be thinner, unless it be for the binding of an exceptionally large book, when the thickness would be an advantage. A hard skin is always to be avoided, as it is likely to cause a book to be stiff in opening. All skins, except seal, are best from the back and sides, the leather getting more soft and fleshy as it approaches the belly.

IX.—CUTTING EDGES.

HAVING cut our leather, we will return to our book. When this has been pressed sufficiently it is taken out and the tins are removed. In pressing, the slips will probably have got stuck to the board up to the first hole. They have to be detached so as to enable it to be moved slightly up or down. The edges have now to be cut. For this it is most important that press and plough should be accurate. Presses, especially when new, are apt to warp and easily get out of order. When screwed up the bed

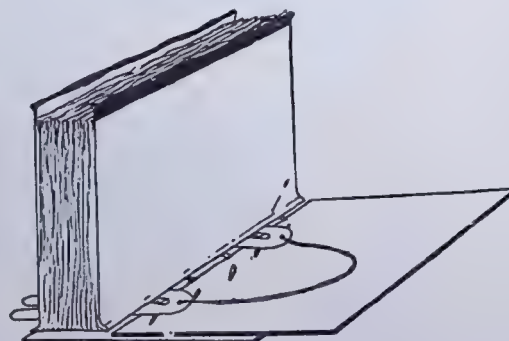


Fig. 45.

should be quite level; if it is not so, it will require planing. As it is essential to have a level surface, it is advisable to get a skilled carpenter to do this. Before planing the runners must be removed.

The under side of the plough knife should be kept perfectly flat, all the grinding being done on the other side and to the shape given in Fig. 27 (page 77). As has been already remarked, when cutting boards the knife, when fixed in the plough, must be level with the bed of the press. (See Fig. 31, page 78, for packing the knife.) To test the accuracy of the press and plough open the former about two inches, place the latter in the runners, and screw the knife from one cheek to the other. If accurate, the point of the knife should just touch both. If it does not do so, then either

Arts and Crafts.

the bed of the press is not level or the knife is not level with the bed of the press.

The top edge should be cut first, then the tail, and then the fore-edge. To cut the top edge, see that the boards are in their proper positions on

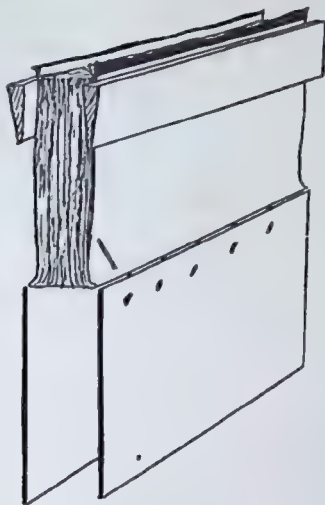


Fig. 46.

the book, and lower the front board just the distance required for the "square." Place a piece of strawboard between the back board and the book, and lower the book into the press with the back towards you until the edge of the front board is just level with the press. The strawboard is put in to prevent the back board being cut into. Millboard should not be used for this purpose, as it is likely to take off the keen edge of the knife. If properly put in, the back board should just project a "square" above and the front board be just level with the press. The press should be then tightly screwed up and the edge cut with the plough; the knife must be advanced very gradually, otherwise a jagged edge will result (Fig. 43). The tail is then cut in the same manner, but the back board is this time lowered a "square," and the strawboard placed between the front board and the book. As an assistance in measur-



Fig. 47.

ing this, the board can be placed in its proper position, a tin inserted between the book and the end papers, and these cut off level with the board; it will then be easy to lower the board a "square" from the cut edge of the end papers. These should

have been made larger than the book, both at the tail and fore-edge, for this purpose.

For cutting the fore-edge the end papers have to be cut in the same way level with the boards. The fore-edge has then to be made flat. This is done by inserting the trindles (Fig. 53) between the book and the board, across the back and between the book and the other board. A pair is used, one at each end, and they are inserted enclosing the top and bottom slips in the manner shown in Fig. 45. The boards are then placed at right angles with the book, and the back is knocked flat. A cutting board is then placed on the left side level with the end paper, and one on the right side, a square below the end papers; the book and boards being held firmly with the left hand, the trindles are removed with the right hand, and the book and boards lowered into the press until the right one is just level with the bed of the press and the left one a square above (Fig. 46). Before cutting, one should make

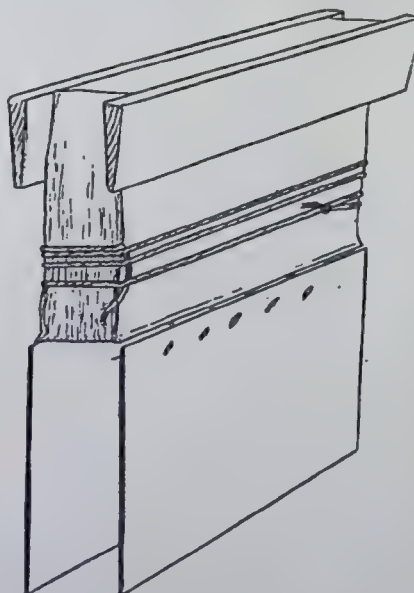


Fig. 48.

sure that the back is quite flat, or when the edge is cut the back will be round and the fore-edge flat. If it is found difficult to keep the back flat while putting the book into the press, a piece of tape may be wound several times round the book and tied before the trindles are removed (Fig. 48). A press and plough with a single runner is preferable to the usual double runners, as the single one is placed in the centre of the left cheek and enables one to get a better view of the left side of the book and board. If the book has been accurately cut, the squares should be equal all round. If a square is not parallel, the book must be put in the press again and the edge recut, just sufficient being taken off to make it accurate. If too much has been taken off, thus leaving too large a square, the boards will have to be cut down to correspond. If it is on the fore-edge, a cutting board and a piece of millboard are placed between the book and

board, as in Fig. 47, the book is then placed in the press, and the required amount cut off the board. If it be either the top or tail edges, the board that is to be cut should be lowered, and millboard only



Fig. 49.

inserted between the book and board (Fig. 49). If the squares on the fore-edges be slightly too small, to save recutting, the end leaves can be trimmed with a knife and a straight-edge (Fig. 50). The slight irregularity in the curve of the fore-edge made by this trimming will be remedied when the edge is scraped for gilding, but it will only allow for very little being taken off. It is very important that the edge of a cutting board should be sharp and level; to keep it so it requires planing frequently. The edges have next to be gilt.

X.—GILDING EDGES.

KNOCK the back flat and place a cutting board on either side and level with the fore-edge; place the whole in the press level with the bed (not the cutting side) and screw up very tightly. If the edge is cut smooth, or "solid," as it is called, it must then be scraped with a "scraper," but if rough, it is



Fig. 50.

merely sandpapered. The scraper is held with both hands, the top being slightly forward and the rounded edge in contact with the book. The edge should be scraped evenly, or ridges will be formed, and then well sandpapered, fine sandpaper being used. A little red chalk is then powdered, and sufficient water added to make a thickish paste. This is applied to the edge with a piece of cotton wool or a sponge, just sufficient being used to colour the edge, which should then be well polished with a hard brush. A gold cushion, gold knife (Fig. 51), and a book of gold leaf are then required. Place the book of gold on the left side of the cushion, open a leaf, and, with the knife, gently tap the cushion near the leaf of gold. This will probably blow the gold half over. The knife is then placed near the gold, so that a light breath will blow it back again and over the knife. It can then be lifted out of

the book, placed on the cushion, and the knife carefully withdrawn. By blowing gently in the centre of the leaf, it can be straightened out flat on the cushion. Should a corner be doubled under, tap the cushion with the knife until the gold is blown half over, and then blow it out flat. Gold leaf must always be lightly handled, as it is easily broken. It is not advisable to poke it about with the knife. Tapping and blowing is all that is required to straighten it out. It must be kept dry, for, if damp, it will be dull and will stick to everything it touches. The knife and cushion must also be kept free from grease, as the gold will stick



Fig. 51.

wherever there is grease. The blade of the knife must not be touched for this reason. A little bath brick powdered on the cushion is useful for keeping both cushion and knife free from grease, and it also assists in the cutting up of the gold. The gold knife should be just sharp enough to cut the gold, and yet not sharp enough to cut the cushion. It can be sharpened when necessary on a ragstone. The edge of the knife should be firmly laid on the gold, and the cutting done by a slight forward and backward motion. If the knife is drawn through the gold it is likely to cut a ragged edge. The gold should be cut into strips a little wider than the edge, and should be cut up in readiness before the glaire is put on.

Glaire is made by beating up well the white of an egg with half a pint of water; this is left to stand for a day, and then strained through muslin.

A piece of paper slightly greased can be used to transfer the gold from the cushion to the edge. The gold should slightly project beyond the paper, so that its position can be seen. By laying this



Fig. 52.

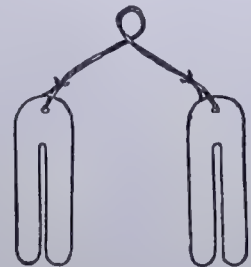


Fig. 53.

paper gently on the gold it will be found to adhere readily, but care must be taken not to have the paper too greasy or it will be difficult to detach. The glaire should be applied with a flat soft brush (Fig. 52 A), and sufficient should be put on to float the

gold. The edge will quickly absorb the glaire, so it is advisable to put on only enough for one strip of gold at a time. Immediately the glaire is put on the strip of gold should be gently laid on the edge, the paper being held at each end and drawn away when the gold is released. Other strips are put on in the same manner until the edge is covered. Care must be taken to see that there are no lumps from the glaire or hairs from the brush on the edge before the gold is put down. If the gold should break a small piece must be quickly picked up and the break covered.

A more convenient arrangement for applying the gold is shown in Fig. 44, a piece of net stretched on a frame. The advantage of this is that the position of the gold can be seen when laying it on, and it can be very easily detached by lightly breathing through the net.

The edge should be left to dry for half an hour, and then a piece of smooth paper is laid on, and the gold rubbed down lightly through this with a flat bloodstone burnisher (Fig. 52 B). It is advisable to grease the surface of the paper slightly, so that the burnisher will slip over it easily, and the paper must on no account be allowed to rub the gold. The edge should be left another half an hour, and then burnished, lightly at first, the pressure being increased gradually, this time the burnisher coming actually in contact with the edge. Before burnishing some beeswax should be rubbed on a finger which is then rubbed on the edge. The book can be taken out and the other edges gilt in the same manner. If the gold does not stick, the processes must be repeated. After scraping, and before laying on the gold, the edge must not be touched with the fingers, as they might impart grease which would prevent the gold from sticking.

(To be continued.)

SGRAFFITO DECORATION.

THE sgraffito, so much used in Italy for exterior decoration, might be so employed in our climate, and for surfaces remote from the eye in interiors. It is a simple art, and whoever can draw at all need have no fear of failure in it the very first time. When mixing the plaster for a surface to be decorated in sgraffito, as much soot is added to the lime and sand as may be required to make it black or dark grey. After this black plaster has dried it is covered with a coat or two of whitewash or of coloured distemper. Upon this the pattern or design is traced, and the work is done by means of various styles or steel points—a few old kitchen forks will answer, a single point being used for outlines and a multiple one for the hatchings, which give an appearance of relief. The black plaster appearing through the whitewash forms the design. A little fresh plaster of a lighter tint than the first may be rubbed into the hatchings to give more delicacy to the half tones.

SECTION OF A CARVED FRIEZE IN CELTIC STYLE, ADAPTED FROM AN OLD MODEL.





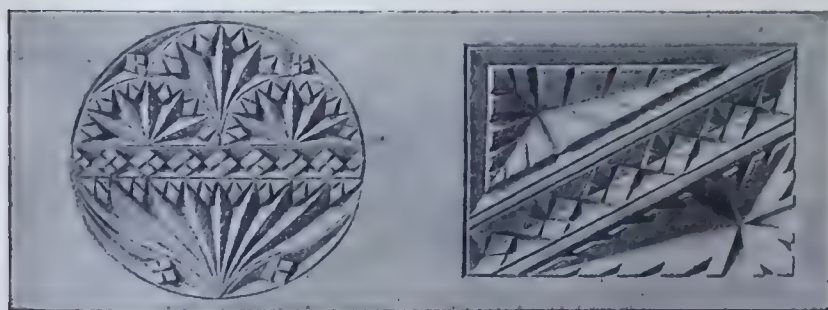
MODERN FRENCH WOOD-CARVING

DESIGNED AND
EXECUTED BY
HENRI HAMM
NEUILLY-SUR-
SEINE · PARIS



Elaborate Chip Carving.

CHIP-CARVING, as usually understood and practised in this country, consists mainly of the cutting out of triangular sunk "pockets," differing in form and extent, but all partaking of the same character. The clock case shown here may serve as an illustration of the art as commonly practised. It will be seen that the result, apart from the design, depends upon the preservation of truth in line and angle; and this feature alone entitles the art to a better recognition than is usually accorded to it in this country. Without such recognition it naturally does not rise above the level of a pastime. I shall endeavour to show that it is worthy to take a higher place. In



Germany it is taken much more seriously, and it is to that country we are indebted for the elaborations I am about to describe.

The figure on the right of the panel shown in the next illustration will give some idea of what may be done in the way of enrichment within the compass of the ordinary simple cuts. As it is a photo of the actual carving, it will also serve to show again how much depends upon the standard of execution. The ridges dividing the pockets must be sharp and clean, the depths and angles uniform, and every line, straight or curved, must be absolutely true, to produce the result here seen.

The carver will have noticed that so far the pockets have only required two kinds of cut: a vertical one "setting down" the interior lines of the full pockets, or two sides of the simpler ones shown in the band of the last figure, and the second, a skew or sloping cut taking out the chip, the two operations completing the pocket.

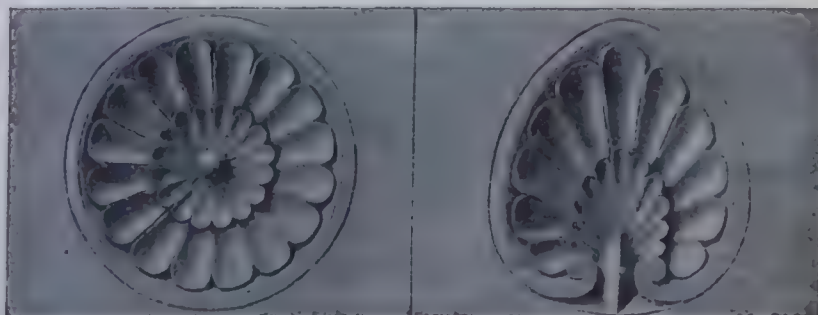
The figure on the left of the panel introduces a new feature. The upper and lower parts show the ordinary pocket, but with a second cutting down to produce the inner figure, whilst the squares in the band usually left plain, with perhaps the little V-shaped notches called "sparklets" cut in the sides, have here sunk quarterings.

As the mode of working will not be obvious to everyone, I may explain that the inner figures are

first sunk as ordinary pockets, but at a sharper angle, and to a greater depth than usual. The margin between the two figures is next cut, the inner lines being set down sufficiently deep to give the necessary relief to the inner figure, and the usual downward slope when cut out. The foliations of the upper figure, and the serrations of the lower one, are then cut out in the usual way, a skew chisel or carving knife with a sufficiently fine print to get into the angles being used. The squares left in relief by the cutting out of the usual right-angled pockets in the transverse band are treated as follows:—The diagonals are set down in four cuts, each deepening to the centre. The triangle so marked being cut out, the result is a pocket having four sides, each sloping downwards to the centre. A "sparklet" cut out of each of these sides completes the figure.

The methods are simple, and the cuts ordinary, though requiring great care; but the result is a decided enrichment. The principle is applicable to other patterns, and capable of several variations, opening up a new field for the ingenuity of the chip-carver.

The figure on the second panel takes us into an entirely new region. So far all the cuts necessary have been made with a carving-knife or a straight or skew chisel, with the addition of a V tool or veiner for marking out containing lines. Moreover, the "chips" have been removed in one steady cut, trimming, as a rule, representing incompetency. The figures now before us require the special gouge, and the principle of moulding is



introduced. The pattern is sunk certainly, but in all other respects we follow on the lines of ordinary carving. Still, the extension should be possible for a chip-carver of fair ability, and it will furnish a relief from the monotony often complained of, and provide effective centres and corner pieces.

As these figures will be new to the chip-carver, it will be well to describe how they are drawn. Taking that on the left first, a circle is described of suitable size, the diagonals and two smaller circles for the inner figure and the knob being added. Each quarter of the outer circumference is then marked off into four equal parts, and a line drawn

from each of the four points to the centre. The rounded connections to complete the two figures and the outer circle forming a border need no explanation. Two gouges will be required for the working. This will commence at the knob, the depth of the whole figure being arranged to give this the necessary relief. It need not be undercut. The outer edge of the inner figure is next set down, and the flutings worked to the depth of the knob. The larger series of flutings follows, the broad edges being set down so as to allow of the sloping margin between them and the inner containing circle.

The figure on the right of the panel will be more difficult to draw, as it is purely freehand. The working will be obvious if that of the previous figure has been grasped, the only different feature being the "key" at the bottom, which will be familiar to any chip-carver. This corresponds to the knob in the last figure, in that it is the first part worked, and governs the depth of the setting down. It should stand in bold relief. In each figure the flutings and inner containing line are outlined with a small V tool; the outer circle with a veiner. It only remains to add, that the smaller series of flutings may be admitted in each of these figures, and that the form of the freehand ornament may have a circular basis, which makes it easier to draw. I have purposely selected the more advanced form in each case.

I have only been able in this article to deal with figures representing the component parts of designs considered as a whole. In the field of design there is plenty of scope, especially in the direction of bolder work; the rich effect of chip-carving in mass, as on articles of furniture, domestic and ecclesiastical, has not yet been fully realised, and there should be a future for it in this direction.

I think it will be obvious that the pursuit of chip-carving on the lines here described will lead in its degree to that training of eye and hand which is the first aim in art and craft. To the educationalist it offers a form of constructive art requiring a very slight outlay and a handicraft skill possible of general attainment, placing it within the reach of schools where relief carving would be quite impracticable. When the preparation of the designs is included, its educational value is unquestionable.

W. JACKSON SMITH.

BROWN PAPER, when used for screens, wall panels, and similar purposes, is simply painted upon with oil colours in tubes in the ordinary way. The work is pleasant to do, as the rough paper takes the colour easily; the oil in the colours will not run upon the ground, and but little medium is required to paint with. The best sable brushes need not be used, as they are rather spoiled against the paper; ordinary cheap brushes fixed to quills will work fairly well. Apart from decorative purposes, brown paper is useful (and inexpensive) for sketches of flowers in oil colours.

Some French Furniture.

AMONG the excellent examples of modern furniture that were to be seen in Paris this year at the "New" Salon, the writer found those by M. Félicien Raguel of particular interest. So much so, indeed, that he was tempted to make a personal call at the address given in the catalogue, although it proved to be at a somewhat inaccessible part of the town. There, in the "atelier," up many flights of stairs, was found (as is so often the case in France) the whole family engaged in the craft, directed by the father, the master workman, who is a genuine artist. We need hardly point out to the reader the merits of the specimens illustrated herewith so far as their purity of line and beauty of contour are concerned. These speak for themselves, as does also, in a measure, the excellent construction, although the latter must be examined in detail to be fully appreciated. More perfect craftwork were impossible. It would be safe to predict that two hundred years hence, with ordinary



TABLE IN WALNUT, WITH CARVED (MIMOSA) DECORATION.

By FÉLICIEEN RAGUEL, Paris.

usage, the carcase of any of these objects would be found as sound and as serviceable as it is to-day. In this age of machinery, how rarely can this be said of modern furniture! A feature that was especially admirable, but which our illustrations show hardly at all, is the exquisite carving on each of the objects; for it is so delicate, and employed with such artistic reserve as to be inconspicuous even on the furniture itself.

SOME RECENT
FRENCH
FURNITURE
BY
FÉLICIEN RAGUEL

ARM-CHAIR CARVED
IN WALNUT

PART OF A BILLIARD
ROOM SUITE



Woven Wall Hangings.

MUCH has been written against the use of woven hangings for a dining-room. It is objected that they retain the odour of cookery, and in the end acquire a special smell made up of the fragrance of past dinners. This may be true with regard to hangings glued or nailed to the wall or inserted immovably in the woodwork. But if properly mounted on stretchers these hangings may be taken down as often as may be desired to be aired; and if so treated once or twice a year they are the most healthful and cleanly of wall coverings.

Good tapestries are not only dear but extremely hard to get. The ragged and moth-eaten "verdures," for which high prices are asked at some bric-à-brac shops, are unfit for use in the dining-room. Woven stuffs produced by the power-loom have to be turned out in such large quantities to make them pay that any design, no matter how costly, is sure to be common. Ordinary prints are too flimsy to bear stretching. Products of the hand-loom and strong silk stuffs printed by hand are, however, obtainable, and meet most requirements. These hand-painted stuffs are especially good, because no matter how simple the design or how often the repeat may recur, the very imperfections (from a mechanical point of view) of the process ensure plenty of variety. In the industrial arts it is a great matter to know when the process of reproduction works smoothly and uniformly enough, and not to perfect it beyond that point. It is poor art to make your process so perfect that nothing more is to be seen in a thousand square yards of the product than there is in one; and it is poor economy to cheapen an article of this sort by the abuse of machinery, so that it offends rather than pleases a refined taste. The productions of the power-loom and of steam-printing should be used only as draperies or to cut up into furniture coverings. If one cannot afford hand-wrought stuffs for his walls, wood panelling or a simple coat of paint will serve very well.

But, when they can be had, good tapestries are certainly the best wall-covering ever invented. In De Goncourt's description of his dining-room "where neither walls nor ceiling are visible for tapestries," how he dwells upon them! A set of panels which formerly decorated a music pavilion in a garden covered every inch, he tells us, of his four walls. These tapestries, executed from designs of Leprince and of Huet, have for subjects fantastic landscapes recalling the theatrical rusticity of Boucher, the terraces and balustrades of Lajoue, and the distances of Watteau's enchanted isle. Shepherdesses tricked out with ribbons, ladies with fluttering laces, wandering through the fields, distaff in hand, huntresses in red riding habits, people these scenes. All is brought out on a white ground, in the creamy harmony of which, under the play of light from the windows, the rose, blue, and sulphur-yellow of the eighteenth century

tapestries are every moment pierced by the brilliance of the silk web showing through the wool. In many of these fine tapestries and in the earlier Flemish and Italian ones the borders are as interesting as the main subjects. A dining-room known to the present writer is fitted with some fine old Flemish tapestries, secured by a piece of rare fortune, in which, though the personages are less elegant than in De Goncourt's, the fine harmony of light and warm tones, the tender atmosphere, the representations of joyous out-of-door life, which make these woven pictures so suitable for the dining-room, are present. This room contains no other ornament save a few pieces of old Sèvres and old Hizen porcelain, and any other decoration of an ordinary character would indeed be out of place.

R. JERVIS.

"The Clever Ignoramus."

IN nearly every branch of collecting the amateur has to learn by experience that a little knowledge is a dangerous thing, but in none is this more true than as regards the acquisition of "antique" furniture. "The clever ignoramus" is hit off capitally by Mr. Frederick Fenn in his "Old Furniture" (George Newnes, Ltd.), which has been reviewed in these columns. It is for his benefit that the "restorer" takes an old chair to pieces and puts bits of the old wood into half a dozen new imitations. He allows the clever ignoramus to scrape a genuine leg with a pocket-knife, and sends him away quite satisfied about the age of the wood, although nine-tenths of the chair are new. "This same clever ignoramus is responsible for much," says Mr. Fenn. "It is for his delectation that fine and whole pieces of china are broken up and then riveted together; he then snaps up greedily a thing which he would not have touched in the first instance. The little knowledge about old furniture, which everyone has nowadays, so far from alarming the dealer in frauds has made him rub his hands. No fool is so easily imposed upon as the clever fool." The amateur collector is cautioned against buying walnut-wood furniture of Stuart times which has been French polished. The peculiar quality of the original beautiful bright polish on furniture of that period is that it retains its absolute transparency and whiteness, so that the wood is unchanged after centuries. This was obtained by the use of some remarkable varnish, the secret of which has been lost since the invention of French polish; therefore, if a piece of old walnut-wood furniture is French-polished, half its value is destroyed for the connoisseur, who knows that without the old varnish the colour of the walnut will certainly change, probably within ten years' time.

THE best cleansing preparation for oil pictures is soft-soap and warm water. But no picture should be washed until it is at least two years old.

The Lyceum Club's Exhibition.

MOST of our leading women workers in the artistic crafts are represented at the Lyceum Club's interesting exhibition at 128, Piccadilly. The collection is virtually the same as was shown recently at Wertheim's at Berlin. Although many sales, we understand, were effected there, the catalogue still comprises over two hundred numbers, including much that is noteworthy, especially in metal work, jewellery, and needlework.

By Miss Florence H. Steele, who is one of our best artists in small sculpture, is the beautiful christening cup in repoussé silver, which we illustrate, and a noble repoussé silver alms-dish, with a ring of adoring angels cleverly varied as to pose and delicately modelled. Mrs. Geraldine Carr and Mrs. Ernestine Mills both show silver caskets set with enamels and precious stones, and Miss Christine Connell makes a varied and notable display of wrought silver, including a repoussé tea-caddy of novel design. Miss Stella Sleight's silver loving-cup should also be noted.

Among the painted enamels are some pieces of notable excellence. Miss Fanny Bunn has a brilliant little "Gloria in Excelsis"—in the heavens, three white-robed angels with ruby wings, and, in the foreground, a group of shepherds in adoration; Miss Kate M. Eadie, "Music" and "At Cupid's Gate," companion panels; Mrs. Geraldine Carr, an ambitious and well-executed triptych telling the story of Cinderella, and charming work of the same genre by Miss Gertrude Mary Hart, Miss Joan Drew, and Mrs. Eastlake.

The jewellery display comprises a good representation of the accomplished art of Mrs. Edith Dick, Mrs. Hadaway, Miss Christine Connell, and Miss E. E. Woodward, and many objects of beauty and interest are to be found in the exhibits of Mrs. Eastlake, Gertrude Hildersheim, Agnes Harvey, Alice Kinkead, Mrs. Philip Flower, Effie D. Ward, Miss Gladys Falcke, Elma Storey, E. M. Boddington, and Miss Wadsworth.

A charming little collection of ivorised plaster panels of delicately fanciful design, daintily modelled in relief, includes, by Miss E. M. Rope, "Sailing towards the Dawn" and "The Guardian Angel," two sea-gull subjects by Lilian Edmonds, and a "Boy with Geese" by Ruby Levick, who also shows a well-designed door knocker. Miss Rope, by the way, also works in combination with Miss Woodward on a handsome silver casket.

There is embossed leather work by Ellen Sparks, Ethel Taunton, Muriel Moller, Kate M. Eadie, and there are examples of book-binding by Alice Pattinson, Katherine Adams, Helena Morris, Ethel Taunton, Frances Horsley, Miss Peal, and M. Marshall. Evelyn Hickman sends a handsome pierced and incised threefold standing mirror; Miss Muriel Moller, a carved walnut writing case; Stella Sleight, an inlaid panel. A few water-colour pastels and drawings in black and white are contributed by

Miss Mabel Royds, Alice Woodward, Evelyn Matthews, D. Carlton Smith, and E. J. Watkins.

The needlework includes a handsome altar cloth by Mary Symonds, a chalice veil by Miss Gill, a daintily embroidered picture ("The Rose Bower") by Joan Drew, and, by Mrs. Walter Crane, a cushion and table centre in linen and a striking hanging with animal decoration worked in appliqué on blue felt. By Miss Kate Button is a cleverly treated landscape on "a grey day"; by Miss Annie Garnett a grey linen hanging richly embroidered with blue thistles and green and grey leaves; by



SILVER CHRISTENING CUP.

BY FLORENCE H. STEELE.

(By permission of "Academy of Architecture.")

Mrs. Ann Macbeth a satin table mat; and there is excellent needlework by Elizabeth Yeats, Miss Helen Paxton Brown, Mrs. Reynold Stephens, Mary Symonds, Mary Lloyd, Mrs. A. Holland Smith, and by that clever Swedish artist, Mrs. Florence Jessie Hoesel, who also sends interesting specimens of weaving in flax and silk, and other examples are contributed by Miss Charlotte Brown (whose success in teaching the use of the handloom should procure her many pupils), Miss Annie Garnett, and Miss Helen Paxton Brown.

An interesting addition to the exhibition is a collection of Italian lace from Friuli, near Florence, made by pupils of the Countess di Brazza's schools of peasant workers.

Practical Aids to Art Workers.

"STAINED-GLASS WORK."

By C. W. WHALL.

THE highest praise possible for this hand-book would be to say that it is worthy of the remarkable series to which it belongs, and this, without reserve, we can affirm to be the case. Mr. Whall is a veteran at his craft. He learned it, if we are not mistaken, at the



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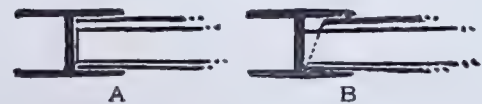
"WAXING-UP," BEFORE PAINTING.

From "STAINED-GLASS WORK." By C. W. WHALL. (Courtesy of Mr. JOHN HOGG.)

famous Whitefriars Glass Works, and what practical knowledge on the subject one would fail to acquire there would hardly be worth having. It is a merit of the book that it is written in an unconventional manner. The author evidently enters upon his task rather against his will and not believing much in the efficacy of teaching by hand-book. That was the old-fashioned way of looking at the matter of teaching any art or any craft. "You can't learn by recipe," the student used to be told. In a measure, of course, that is true, but it is amazing how much can be taught by such means. And now we find some of the best artists and craftsmen of the day teaching "by recipe," if they choose to persist in calling it by that term. That Mr. Whall has succeeded better than he seems to

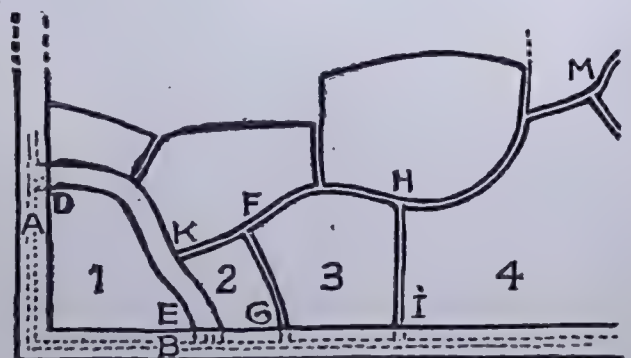
think could be possible, in imparting his knowledge to the general reader, is due, in the first place, to his intimacy with his subject, and, secondly, to the infinite pains he takes to make his meaning perfectly clear in every detail. His personality shines forth from every page in the book. One feels that one knows him thoroughly, and is glad of it.

Beginning with the cutting of the glass—not with the diamond, by the way; that has been generally discarded in favour of the cheaper, and perhaps, better, American wheel device—the novice is first shown how to avoid splitting it. By a simple diagram he is taught that he cannot cut a wedge-shape, for instance; that the nearest he can get to it is a curve, and the deeper the curve the more difficult it is to get the piece out.



A GOOD JOINT AND A BAD ONE.

Having learned to cut his glass in the required forms he is taught to put them together and to paint them, of course "not as a picture painted on glass with coloured paints," but with a single colour—brown. The powder colours (oxides) are mixed with water and a little white gum arabic. For practice, at first the student is set to copy some bold print, or rather trace over it upon a sheet of glass, with a long-haired sable brush called a "rigger." This is not as easy as it seems, and a lot of practice is necessary. To mend the outline he uses, besides the brush, to add colour where the



"LEADING-UP" AND FIXING.

From "STAINED-GLASS WORK." By C. W. WHALL. (Courtesy of Mr. JOHN HOGG.)

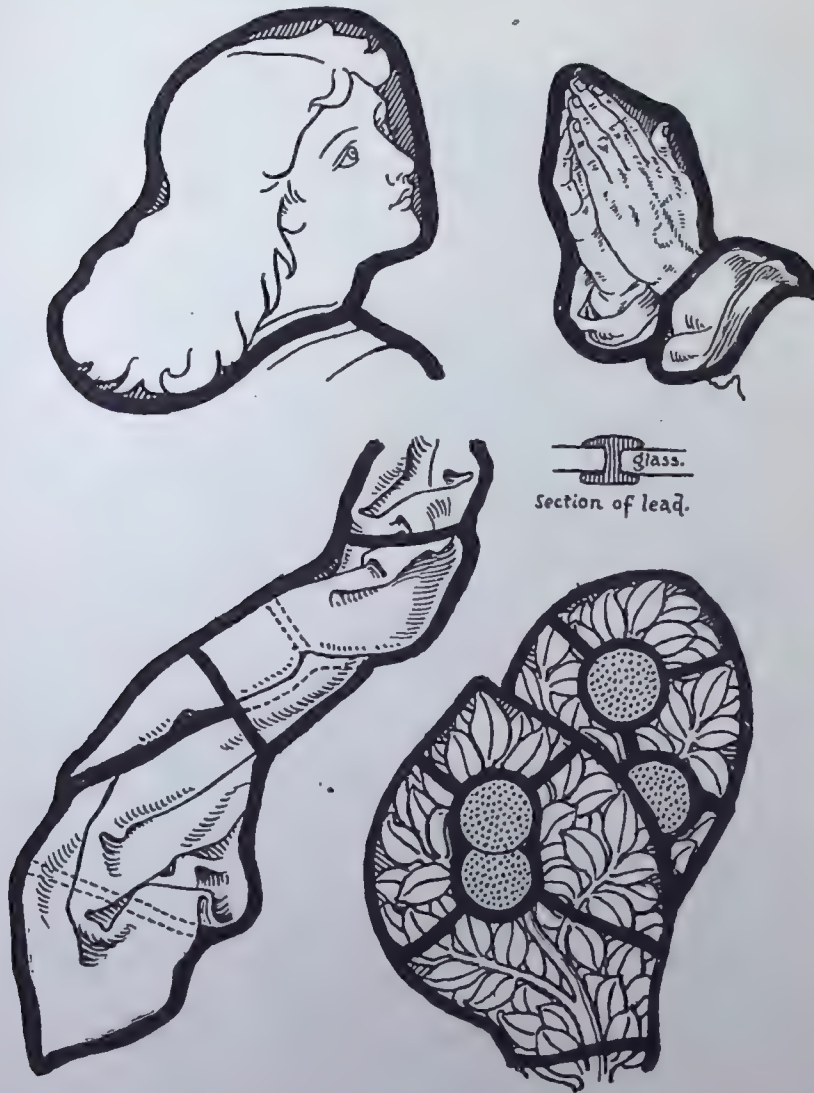
lines are too fine, a needle and a pointed stick of hard wood to scratch away where they are too thick; or instead of the pointed stick he may use "an old sable oil colour brush, clogged with oil and varnish till it is as hard as horn, and then cut it to a point." It is usual to fire the outline

Arts and Crafts.

separately. If the attempt is made to paint over an unfired outline, one has to be very careful not to brush out the outline in the process. The first painting consists in laying an even wash over the whole piece of glass, which is no easy operation, for one "must manage to put the strokes on evenly side by side that the result looks flat and not stripy."

Only experience will teach one to lay a ground successfully, especially over an unfired outline. Having laid the dark "matt," the next step is to

coloured piece must be cut out by itself, and therefore must have a strip of lead round it to join it to the others, and he must take care that no needless difficulties are put in the way of the cutter. In accordance with the fundamental principles of the art as well as for the convenience of the latter, his lines will be simple to the point of severity and well in evidence; for it is to be remembered that it is *stained* glass that is wanted, not mere pictures on glass. "Keep your pictures for the walls and your windows for the holes in them," says our



THE LEADING OF STAINED GLASS

From

"PRINCIPLES OF DESIGN"

By

G. WOOLLISCROFT RHEAD

Courtesy of

MR. B. T. BATSFORD

remove it wherever light or half tone is wanted, very much on the principle of the mezzo-tint engraving process. Having learned something about cutting and painting on glass by practising on single pieces, the student is told how to apply this elementary information to a subject in glass where many pieces must be used. Naturally a window is not painted until the different pieces that are to compose it are joined together, so that it can be seen as a whole. For this a cartoon is prepared, the designer bearing in mind that every differently

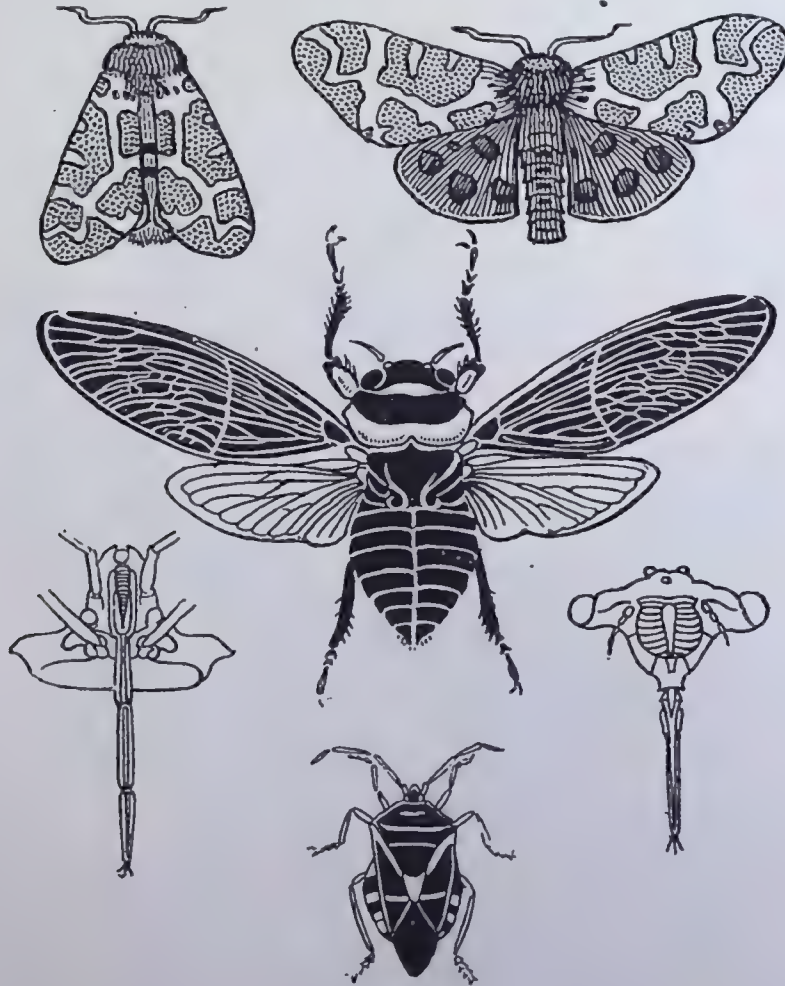
author. The cut-line, that is to say the tracing (containing the lead-lines only) by which the work is cut and glazed, having been prepared, is placed face upward on the bench, and over it is placed a sheet of glass, as large at least as the piece that is to be painted. All the bits of glass having been arranged in their proper places, beeswax is heated in a saucepan and applied as is shown in the accompanying illustration, the tool (which may be a pen-knife or a strip of glass) being dipped quickly into the melted wax, and a single drop

Arts and Crafts.

allowed to fall at each joint so as to secure each corner.

Firing the glass, to make the decoration permanent, is one of those things which no book can adequately describe, much less teach. For instance, who can describe even the "look" of a piece of glass that is fired? much less convey in words the mysteries of the kiln? "You must either watch batch after batch for yourself and learn by experience, or get a good kiln-man to point out fired and unfired, and call your attention to the slight shades of colour and glow which distinguish one from the other." When you have let your

say, is such as must lead to the best results. We come now to leading up and fixing (see illustration), the pieces of glass being built together as a child puts together his puzzle map, one bit at a time, working from the base corner that is opposite your left hand. But, first of all, you must place a strip of extra wide and flat lead close against each of your straight edges, so that the core of the leads corresponds with the outside line of your work. The leads A and B having been laid down, the corner piece of glass (No. 1) is first put in. In the small diagram A represents a good joint, B a bad one. The loose glass is held in its



SYMMETRY IN NATURAL FORM

From

"PRINCIPLES OF DESIGN"

By

G. WOOLLISCROFT RHEAD

Courtesy of

MR. B. T. BATSFORD

glass cool after firing and looked at it, if it is your first batch of painted glass you will be bitterly disappointed, and wonder "what use there is in such an art. For the painting when it went in was grey, and silvery, and sharp, and crisp, and firm, and brilliant. Now, all is altered; all the relations of light and shade are altered; the sharpness of every brush mark is gone, and everything is not only 'washed out' to half its depth, but blurred at that." One way to avoid such disappointments, we are told, is "to do without certain effects in glass, which you find unattainable." But Mr. Whall is not the kind of teacher to leave the pupil with no means of retrieving a failure, and the advice he gives under the circumstances, we need hardly

place while leading with bootmakers' lasting nails. The leading having been continued all the way across the panel, the other outside lead is put on, and so the work goes on to a finish. Then the joints are soldered. Careful directions are given how to handle leaded lights, for they are not rigid, especially before cementing, which is the process for filling up the grooves of the lead and making all weather-proof. The very last operation in the making of a stained-glass window is the banding, which means the putting on of the little ties of copper wire by which the window has to be held to the iron cross-bars that keep it in its place. (London: John Hogg, 13, Paternoster Row. Price 5s. net).

"ENGLISH EMBROIDERY."

By A. F. KENDRICK.

A HISTORICAL review of English embroidery would hardly be complete without an account of the "Bayeux Tapestry," which we find here well illustrated. That famous production, we need hardly say, by the way, is not tapestry, but exclusively of needlework. Nor can it be properly called English; it is, rather, Norman. As a historical document, however, it will always be regarded with interest in this country. The tradition that attributes it to Mathilda, queen of

needlework flourished in England, and, owing to the custom of burying kings in their robes and ecclesiastics in their vestments, a few fragments of great archæological interest have been preserved. At the translation of the remains of a saint or especially revered personage, sometimes the body was wrapped in later vestments before reburial. Thus it happens that the fragments of a stole and maniple which are among the treasures of Durham Cathedral, which were found in the tomb of St. Cuthbert (who died A.D. 687), are of the tenth century, the vestments, it appears, having been originally made for a Bishop of Winchester. The photographic



OLD ENGLISH EMBROIDERY

LEATHER GLOVE. Early
Seventeenth Century

CRIMSON VELVET MITTEN,
WITH EMBROIDERED SATIN
GAUNTLET. Late Sixteenth
Century

From "ENGLISH EMBROIDERY"
By A. F. KENDRICK

Courtesy of
Messrs. GEO. NEWNES, Ltd.

William the Conqueror, is, of course, quite unwarranted; but that royal lady seems to have had a taste for the acquisition of embroideries, even though she may not herself have been an adept at the craft. She despoiled the Abbey of Abingdon of its richest vestments, and would not be put off with inferior ones. We read that she bequeathed her mantle, embroidered with gold, and her tunic "worked at Winchester by Alderet's wife," to be made into a cope for the Abbey of the Holy Trinity at Caen.

Long before the Normans came to our shores

illustration in the book does not give us much idea of them, for they are much too faded and discoloured to reproduce properly; but experts who have examined these vestments (embroidered in red, green, blue, and purple thread on a linen ground, and lined with silk) say that they are beautifully executed, and are among the most precious existing relics of Anglo-Saxon art.

Of "the great period of needlework," several highly interesting examples are given. Second to none is the famous Ascoli cope, so-called because it was presented by Pope Nicholas IV. to the

cathedral of that city. It will be remembered that it was lately acquired at great cost by Mr. J. Pierpont Morgan, and that he lent it for exhibition at the Victoria and Albert Museum. Having learned that it had been stolen, he promptly returned it to the Italian Government. Some curious details of the cope are illustrated. The vestment is embroidered in gold and silver thread and coloured silks upon linen. In the middle the Virgin and Child and the Crucifixion are represented; in the upper row of circles the martyrdom of St. Peter the Apostle, and the Popes S.S. John, Marcellus, Clement, Stephen and Fabian. In the next row are the Popes S.S. Leo the Great, Hilary, Silvester, Gregory, Lucius, and Anastatius. In the third row are Popes Innocent IV., Alexander IV., Urban IV., and Clement IV.

It is interesting to know that the mitten of crimson velvet, with embroidered satin gauntlet, of the latter part of the sixteenth century, which we reproduce, was given by Queen Elizabeth to her maid of honour, Margaret Edgecombe, wife of Sir Edward Denny, Kt. Banneret. A pair of gloves at that time was a favourite gift, especially at New Year. The leather glove we reproduce is of somewhat later date.

The volume throughout bears the impress of expert knowledge. (London: George Newnes, Ltd., Southampton Street, Strand. Price 7s. 6d. net.)

"THE PRINCIPLES OF DESIGN."

By G. WOOLLISCROFT RHEAD.

OUR author is of opinion that a new book on this subject "has become a necessity to the art teacher no less than to the art student." If this be so, certainly no one is better qualified to write such a book than Mr. Rhead, and he starts out in a very practical way by conforming with the main lines indicated by the syllabus of the Board of Education (as originally drawn up and prepared by Mr. George C. Haité and Mr. F. Hamilton Jackson, and subsequently somewhat modified by the Advisory Committee), and so making his work peculiarly valuable to the student who is preparing for the Board examinations, while in no way lessening its attractiveness to the general reader.

The two principal divisions of the book naturally are "the Architectural Basis" and the "Laws and Principles of Ornament." Under the former, he treats briefly of wall surfaces, roofs, and ceilings, floors and floor coverings, pottery, stained glass, ornamental brasses and furniture. Under the latter, the principles of symmetry and balance and proportion and spacing are elucidated very clearly. Speaking of the printed page of any fine book, he remarks that "the type or illustration, as the case may be, is always set well up on the page, leaving the widest margin at the bottom, and each of the marginal sides generally vary." In regard to the last clause it is generally held, we think, that the narrowness of the inner margin of the printed page is a relic of ante-printing days, when it was the practice of the scribes to write in double column, and, we fancy, it is governed very little by any rules about spacing. One has simply got accustomed to consider it right. As our author remarks concerning another phase of the subject of margins, "it is a matter of optics." The Japanese have different notions from our own in regard to margins, and they are as expert in spacing as they are in the adjustment of balance—for symmetry they care little. Of course, nothing could be more ignorant than the common impression, which, we are told, is "shared by some quite distinguished designers," that Japanese design is placed *anywhere*, "a big flower or a fish just where they happen to come." On the contrary, "the system is always the same—i.e., a principal mass, which holds the attention, one, two, or three subsidiary masses, and the rest plain spaces. The spaces, moreover, are as carefully considered as the masses."

The illustrations, consisting of photographic reproductions and several hundred line drawings by the author, are excellent. The two examples we reproduce of the latter indicate the thoroughly practical character of the book. The few specimens of Mr. Rhead's own work as a decorative designer, which he introduces, among others, to illustrate certain principles he enunciates, make one wish for more of them; they remind us of the thorough equipment of this admirable artist to speak with authority on his subject. (London: B. T. Batsford, 94, High Holborn. Price 6s. net.)

BOOKS SO FAR REVIEWED, AND SELECTED FOR OUR ART WORKER'S AND ART LOVER'S LIBRARY.				
TITLE.	AUTHOR.	PUBLISHERS.	PRICE.	REVIEWED.
"FIGURE DRAWING"	RICHD. G. HATTON	Chapman & Hall, Henrietta Street Covent Garden...	7/6 net	Vol. II., No. 8
"MODELLING" (2 vols.)	E. LANTERI	" " " " " " " " " " " "	15/- each	" " No. 9
"HANDBOOK OF PLANT-FORM"	ERNEST E. CLARK	B. T. Batsford, 94, High Holborn	5/- net	" " " "
"ORNAMENT AND ITS APPLICATION"	LEWIS F. DAY	" " " " " " " " " " " "	8/6 net	" " No. 8
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ARTISTIC COMBINATIONS OF PRECIOUS STONES.

PROFESSOR CHURCH'S handbook, "Precious Stones," the revised edition of which, just issued by the Board of Education, South Kensington, has been reviewed in these pages, is full of information of practical value to the working jeweller as well as of interest to the general reader. The following hints are condensed from the chapter, "Artistic Employment of Precious Stones":—

Gems having an adamantine lustre assort better with those which present the less brilliant surface known as waxy than they do with those which show a nearer approach to the adamantine surface, and which are called resinous. The diamond and the jargoon do not improve or bring out each other's qualities, for they have too many points in common; but the diamond accords well with the pearl, and the jargoon with the turquoise—that is, the adamantine with the pearly, and the resinous with the waxy.

Chatoyant stones, like cat's-eyes, do not associate well with translucent stones, like the chrysoprase and the chalcedony—the translucency of the latter confuses, because it resembles too closely, the chatoyancy of the former. But transparent stones accord well with all those which interrupt the passage of light by such internal reflections. The diamond, on this account, combines admirably with the cat's-eye and the pearl, but it affords too strong a contrast, especially when of large size, with the turquoise, to associate pleasantly with this nearly opaque stone.

In devising arrangements of coloured stones, it is pointed out that a mere watercolour sketch will not suffice. It is always desirable to study with the aid of the actual materials themselves—stones, gold, silver, enamel—the sum of the effects due to lustre, texture, form, size, &c., as well as the balance and distribution of colour.

White Stones.—The diamond naturally takes the first position, if we consider its hardness, its remarkable composition, and its strong refraction and dispersion of light. Next we may place the colourless zircon or jargoon, then the phenakite; then the white sapphire, the white topaz, and the white beryl come below these in point of beauty and brilliancy. The colourless zircon sometimes approaches near in prismatic brilliancy to a diamond; so, at night especially, does the rare and curious mineral phenakite.

A white diamond should rarely or never be bordered by green tourmalines, but these stones would form an agreeable combination with a white zircon, a phenakite, or a white topaz.

The moonstone forms an excellent substitute in many combinations for the pearl, but it does not associate so well as the latter with the diamond. With deep-coloured amethysts, spinels, and tourmalines, few colourless gems look more refined than the moonstone. But these stones, which fetch a shilling or so apiece only, should always be accurately cut and highly repolished before being used.

Red Stones.—Moonstones and white sapphires, in which there often lurks a faint opalescence, accord well with rubies; but it is a mistake to attempt to match the colourless and the coloured stones in respect of size, and generally of shape also. One should be smaller than the other. Large rubies with small moonstones, or small rubies with large moonstones, and similarly, square stones with round, and oblong stones with round, generally produce happier effects than square with square, and oblong with oblong. Pearls accord with rubies, not only by reason of their colour relations, but also on account of their shape. In the case of rubies cut "en cabochon," brilliant-cut or square step-cut diamonds will be found to yield very satisfactory combinations.

Red spinels accord well with small brilliants, or with larger pearls or moonstones. A fine aurora-red spinel looks well when surrounded with delicate foliage of white, orange, and black enamels.

The garnet, unless of remarkable size or quality, will hardly be deemed worthy of being surmounted in the same costly

way as the ruby or the red spinel, but it may be said that the same general treatment suits all these red stones.

Orange and Yellow Stones.—Next to the yellow zircon—which is given the first place—comes the yellow sapphire, afterwards the cinnamon stone, or hessonite; then the rich sherry-coloured Brazilian topaz—that kind which yields when heated the finest rose-pink stones. Then the chrysoberyl follows, and, at some distance, the yellow beryl.

Green Stones.—The emerald, the tourmaline, the peridot, and the zircon. With moonstones, or with grey and ivory-white enamel, long prismatic tourmalines, carefully cut, afford a delightful colour combination peculiarly fitted for larger pieces of personal adornment, such as pendants and brooches. Small dark-coloured almandine garnets may sometimes be associated with peridots of fair size advantageously. The most beautiful of all green stones are those choice green zircons which show a full velvety leaf green; they have the merit of appearing particularly bright by artificial light. White enamel, or a border of very small green zircons, enhances their beauty. The aquamarine and other pale varieties of the beryl are stones which lose nothing of their brilliancy at night. Their beauty may generally be greatly enhanced by the judicious use of creamy white enamel with delicate arabesques of black or indigo blue.

Blue Stones.—Of these there are four that claim notice in this place—sapphire, blue spinel, iolite, and lapis-lazuli. Rich yellow dead-gold settings suggest themselves for most of these materials. Pearls or diamonds enhance the colour of the paler sorts of sapphire, spinel, and tourmaline, but afford too striking a contrast with very richly and deeply tinted stones. A fine indicolite, step or cabochon cut, accords well with pearls or moonstones arranged as a bordering or in some conventional form; the gold work may well receive an enrichment in the form of grey or olive green enamel. As to the arrangement of the sapphire in jewellery, so much depends upon its depth of colour and precise hue that a general rule would be fallacious. Unless it be pale, when certain green tourmalines go well with it, the sapphire may be most safely associated with pearls, diamonds, moonstones, or white topazes, the cutting and size of the stones being carefully studied.

Violet and Purple Stones.—The amethyst, the Oriental amethyst, and the almandine garnet cannot, as a general rule, be safely associated with stones having strongly marked contrasting hues. The paler sort of peridot may, however, be combined with deep-coloured amethysts or almandines, provided the latter be small in comparison. The use of opaque, fawn-coloured, olive green, and brown enamel with violet and purple stones sometimes yields happy effects.

A CRAFTSMAN OF THE GERMAN RENAISSANCE.

To the student of the art of the German Renaissance the name of Peter Flötner is hardly less familiar than that of Benvenuto Cellini to the student of the Italian Renaissance, and while the reputation of Cellini is perhaps rather on the decline, that of Flötner would seem destined to a higher appreciation than has hitherto been accorded to it outside the circle of connoisseurs who have made his work a subject for special study. The "Flötner-Studien," by Professor Franz F. Leitschuh, which are now appearing from the press of Ludolf Beust, Strasbourg, should have the effect of hastening this consummation. The first part, which is before us, is contained in an attractive portfolio embracing 20 plates, illustrating 137 examples of the artist's plaquettes in silver, copper, or pewter, found principally in the museums of Berlin, Basle, Strasbourg and Nuremberg. Many of them show rare artistic knowledge, invention, and decorative feeling; still, on their evidence alone one may hesitate to accord to Flötner the rank of "one of the great masters of the German Renaissance" which Professor Leitschuh gives him. We have only to add that the work is beautifully printed, that the photographic process blocks are very good indeed, and that we look forward with pleasure to the appearance of the next volume, which, we presume, will show some of the artist's glyptic and goldsmith work, and perhaps some of the wood-carvings for which he is hardly less famous. (Strasbourg: Ludolf Beust. Price 14 marks.)

APPLIED ART AT THE PARIS SALONS

DES ARTISTES
FRANÇAIS · 1905



EXAMPLES OF EMBOSSED
CHASED AND PAINTED
LEATHER · BY
M· NALY MARTIN TALEON

ALMS BAG

("THE ROSE WEEPING OVER THE BEGONIA")



SACHEL FOR THE THEATRE
(TO HOLD FAN AND OPERA GLASSES)

The National Competition (1905) Awards.

G.M. signifies Gold Medal ; S.M., Silver Medal ; B.M., Bronze Medal ; B.P., Book Prize.

ALDGATE (Sir John Cass Technical Institute).

Repoussé copper plaque. Elsie Guggenheim. B.M.
Copper tea-caddy. Jean Milne. B.P.

ASHTON-UNDER-LYNE.

Modelled panel. C. E. E. Connor. B.M.
Design for panel in monochrome. J. E. Rawson. B.M.
Chalk drawing of figure from antique. R. Jones. B.P.

ASTON.

Modelled design for piano front. Winifred Phillips. B.P.

BANBURY.

Studies of plants treated for design. Etta Painter. B.P.

BATH.

Design for sgraffito plaque. P. S. Elkins. S.M.
Chalk figure drawing from antique. Margaret K. Cuzner. B.M.
Design based on flowering plant. W. F. Chandler. B.P.
Design, outline with tinted ground. W. F. Chandler. B.P.
Design for sgraffito plaque. J. W. Justice. B.P.
" " " " E. Luton. B.P.
" " " " W. Richens. B.P.

BATLEY.

Measured drawings of church screen. W. O. Bridges. B.P.

BATTERSEA (Polytechnic).

Design for darned net and cut-work table centre. P. Arndt. S.M.
Design for printed muslin hanging. Ida Harford. B.M.
Drawings of hands from cast. C. Norris. B.M.
Table centre in embroidery and ribbon work. Rosina Smith. B.M.
Design for ceiling paper. Amy Taylor. B.M.
Design for printed muslin hanging. Amy Taylor. B.M.
Design for inlaid linoleum. Margaret Grant. B.P.
Design for printed muslin hanging. J. Holden. B.P.
" " " " Dorothy Lane. B.P.
Trinket Box. " Lucy Smith. B.P.
Design based on flowering plant. L. B. Timson. B.P.

BELFAST.

Design for embroidered counterpane. J. Campbell. B.M.
" " " " tea-cloth. H. B. Morrow. B.M.
Modelled design for wall decoration. H. Cogle. B.P.
Design for damask tablecloth. J. Hunniford. B.P.
Design in outline with tinted ground. W. M. Maitland. B.P.
Design for embroidered parasol cover. Annie F. Thompson. B.P.

BILSTON.

Monochrome paintings of hands from casts. A. Cooper. B.M.

BIRKENHEAD.

Design for printed muslin. Gertrude A. Ellidge. B.M.
Studies of historic styles of ornament. W. J. Watts. B.P.

BIRMINGHAM.

Designs for stained glass. B. Lamplugh. S.M.
Stained glass. Margaret A. Rope. S.M.
Design for embroidered church banner. Frances H. E. Sanderson. S.M.
Carved ivory statuette, "Rosamund." Anne G. Stubbs. S.M.
Design for church decoration, stencilled. P. A. Wise. S.M.
Oil paintings of heads from life. H. Allport. B.M.
Illuminated manuscript on vellum. Mildred M. Brown. B.M.
Shaded drawing of head from life. Evelyn G. Butler. B.M.
Modelled bantam cock from nature. W. S. Butler. B.M.
Modelled head from cast. R. M. Catterson-Smith. B.M.
Embossed leather music case. Elsie A. Dudley. B.M.
" " " " Dorothy M. Eadie. B.M.

BIRMINGHAM—continued.

Embroidered panel for fire-screen. Katherine S. Elsey. B.M.
Modelled dog from nature. E. E. Hubball. B.M.
Design for hall pendant for electric light. W. H. James. B.M.
Design for country inn sign. A. B. Jones. B.M.
Designs for stained glass. Ida L. Kay. B.M.
Silver spoon, ring set with cameo, belt clasp and brooch set with stones. J. Levy. B.M.
Illuminated book, vellum. Gertrude F. M. Maxwell. B.M.
Designs for stained glass. Geraldine Morris. B.M.
Book-cover, tooled leather decorated with enamel and engraving. Agnes I. Pool. B.M.
Carrickmacross lace collar. Mary Powell. B.M.
Design for stained glass. Frances H. E. Sanderson. B.M.
Leather book-covers. Stella D. Sleigh. B.M.
Raised copper tobacco-jar. Christine Stockdale. B.M.
Designs for stained glass. R. J. Stubington. B.M.
Modelled design for two-handled cup. E. Allen. B.P.
Embossed leather photograph frames. Frances Arnall. B.P.
Modelled head from life. Lilian M. Bayliss. B.P.
Embroidered cushion cover. Kate Bradley. B.P.
Measured drawings of Prior Crauden's Chapel, Ely. F. H. Bromhead. B.P.
Modelled dog from nature. W. G. Cleaver. B.P.
Embroidered sideboard cloth. Marianne E. Collins. B.P.
Tooled leather book cover. Mabel K. Davies. B.P.
Embroidered blotter-case. Kate E. Duckworth. B.P.
Designs for Limoges enamels. Kate M. Eadie. B.P.
Design for small public library. J. Green. B.P.
Modelled dog from nature. A. E. Hands. B.P.
Measured drawing of pulpit in St. Chad's Cathedral, Birmingham. F. S. Harper. B.P.
Measured drawings of St. Michael's Church, Stoke Prior. L. E. Harper. B.P.
Enamelled panel portrait. Gertrude M. Hart. B.P.
Oil painting of figure from nude. H. J. Harvey. B.P.
Jewel box in leather. A. E. Holloway. B.P.
Modelled cock from nature. E. E. Hubball. B.P.
Leather book cover. Mary Lloyd. B.P.
Modelled bantam cock from nature. Mary W. Machin. B.P.
Oil painting of figure from nude. C. F. Morton. B.P.
Carved ivory serviette rings. Gertrude L. Parsons. B.P.
Oil painting of head from life. E. Ridley. B.P.
Measured drawings of Whitby Abbey. A. H. Robinson. B.P.
Designs for stained glass. J. N. Sanders. B.P.
Design for public offices. H. W. Simister. B.P.
Silver hat-pin, bracelet and buckle, cloisonné enamel. Annie M. Simms. B.P.
Embroidered panel for screen. Ada H. Smith. B.P.
Illuminated manuscript. Edith A. Stainsby. B.P.
Modelled hands and arms from life in relief. E. S. Stainton. B.P.
Cup and cover, raised copper. S. Stone. B.P.
Studies of drapery on lay figures. Anne G. Stubbs. B.P.
Design for small public library. G. F. Thomas. B.P.
Water-colour paintings of heads from life. Kate W. Walker. B.P.
Pen and ink drawing of buildings. Juliet E. Watkin. B.P.
Studies in lettering. H. Wilson. B.P.
Embroidered portiere. Mabel Wragg. B.P.
Design for architect's house and offices. H. L. Wrigley. B.P.

BIRMINGHAM (Hope Street).

Design for sign for an inn. Ada R. Clarke. B.M.
Iron casket. J. Woodman. B.P.

Arts and Crafts.

BIRMINGHAM (Vittoria Street).

- Enamelled copper cross. N. Wilkinson. G.M.
- Steel box, damascened gold and silver. C. L. Allison. S.M.
- Raised copper beaker, inlaid silver border. A. Deeley. S.M.
- Silver brooches, pendant set with stones. W. G. Randall. S.M.
- Copper filigree belt-clasp. T. H. H. Thurstans. S.M.
- Leather belt, silver mounts and clasp. H. E. Chapman. B.M.
- Copper dish, repoussé leaf border. Ada Hart. B.M.
- Raised copper bowl, silver inlaid border. A. V. Jones. B.M.
- Raised iron bowl, damascened gold and silver border. J. Levey. B.M.
- Silver filigree ring, carved and set, and copper ring ornamented with silver wires. S. B. Longfield. B.M.
- Modelled bust from cast. W. C. Norris. B.M.
- Carved steel panel. C. Thomas. B.M.
- Silver filigree cross. J. Trow. B.M.
- Copper belt clasp. C. Boden. B.P.
- Silver ring, wire and shot ornament. R. H. Clark. B.P.
- Modelled figure in relief from cast. Laetitia Daino. B.P.
- Silver filigree cross. C. J. Field. B.P.
- Shaded drawings of birds from nature. S. E. Hadley. B.P.
- Silver filigree brooch, enamelled ornament. F. E. Hardcastle. B.P.
- Silver filigree brooch and wrought silver buckle. I. F. Lewis. B.P.
- Silver buttons ornamented with enamelled squares. W. J. Rogers. B.P.
- Chased copper dish. F. A. Shuttleworth. B.P.
- Raised copper bowl with lid, chased and silver inlay. T. F. Shuttleworth. B.P.

BIRMINGHAM (Moseley Road).

- Modelled designs for ventilators. G. Perkins. B.P.
- Modelled animal from cast. R. Randall. B.P.

BLACKBURN.

- Shaded drawings of hands from casts. S. C. Burton. B.P.
- Modelled head from cast. W. A. Burton. B.P.
- Woven cotton furniture covering. A. Duckett. B.P.

BLACKHEATH.

- Sgraffito vases. Frances Bauer. S.M.
- Sgraffito vase. Laura Brockelbank. B.M.
- Group in oil colours. Annie Dannatt. B.P.
- Cloak-clasps, waist-clasp, waist-belt, in silver and enamel. Blanche Goff. B.P.
- Design for printed muslin. Alice Johnston. B.P.
- Chalk study of drapery on antique figure. W. Parkinson. B.P.
- Design in outline with tinted ground. T. Porter. B.P.
- Lace chalice veil. May Shepherd. B.P.

BLOOMSBURY.

- Group in water colours. Jane S. Blaikley. B.M.
- Design for silk dress brocade. Amy Cockburn. B.M.
- Group in water colours. Beatrice M. Miller. B.M.
- Designs based on flowering plant. Violet E. Mander. B.P.
- Modelled study of drapery. Violet E. Mander. B.P.
- Design for silk brocade hanging. Violet E. Mander. B.P.
- Design for silk brocade hanging. Anne Seaton. B.P.
- Water-colour paintings of hands and feet from life. Jessie M. Silvester. B.P.

BOLTON.

- Embroidered table centre. Alice Waddington. B.P.

BOSTON (Day Art Class).

- Group in oil colours. Grace Booker. B.M.

BOURNEMOUTH (East).

- Studies of fishes treated for design. H. Mitchell. B.M.
- Lace collar. Ada Ball. B.P.

BOURNEMOUTH (Poole Hill).

- Studies of birds and fishes treated for design. Kathleen Sheffield. B.M.
- Studies of flowering plant and fishes treated for design. Ruby Sheffield. B.M.
- Design for tapestry. Winifred Lane. B.P.

BRADFORD (Horton Road).

- Wrought iron hinges and lock plate for church doors. A. Halliday. S.M.
- Design for poster. R. Brown. B.M.
- Measured drawings of gateway of St. John's College, Oxford. J. Freeman. B.M.
- Ornament modelled from the cast. J. L. Fielder. B.P.
- Measured drawings of Bishop Russell's Tomb. J. Freeman. B.P.
- Design for a club house. J. Freeman. B.P.
- Design for printed hanging. C. Pratt. B.P.
- Designs for woven dress silks. W. Stewart. B.P.
- Design for woven tapestry hanging. L. Willshaw. B.P.

BRADFORD (Mechanics' Institute).

- Designs based on flowering plant. Emily Goodman. B.M.
- Group in water-colours. Fanny Wright. B.M.

BRIDGEWATER.

- Measured drawings of a church tower. F. N. Smith. B.P.

BRIERLEY HILL (Technical School).

- Glazed tile, Persian decoration. Fanny Smith. B.P.

BRIGHTON.

- Modelled head from life. Mary E. Arthur. B.M.
- Chalk drawing of head from life. Ethel S. Biddle. B.M.
- Designs based on flowering plant. Daisy D. Sawyer. B.M.
- Ornament modelled from the flat. H. N. Stepney. B.M.
- Modelled head from cast. Grace D. Harold. B.P.
- Design for embroidered bed-spread. Gwynedd M. Hudson. B.P.
- Time sketches of figure from nude. C. H. Leigh. B.P.
- Studies in lettering. Lilian Rusbridge. B.P.

BRISTOL (Queen's Road).

- Modelled figure from nude. F. J. Glass. S.M.
- Modelled figure from antique. Edith Billing. B.M.
- Design for stencilled border. Ethel M. Gell. B.M.
- Modelled figure from antique. Emily G. A. Abraham. B.P.
- Designs for book illustrations. Emily R. Fox. B.P.
- Designs based on flowering plant. F. J. Glass. B.P.

BRISTOL (Kensington House).

- Design for damask tablecloth. E. M. Gilliard. B.M.
- Chalk drawing from nude figure. W. Lismore. B.M.
- Chalk drawing of head from life. Grace Garner. B.P.
- Design for damask tablecloth. E. M. Gilliard. B.P.
- Leather book-covers. Rhoda Love. B.P.

BURNLEY.

- Studies in lettering. J. R. Shea. B.P.

BURSLEM.

- Majolica tiles. A. Hackney. S.M.
- Chalk drawing of figure from nude. S. Tushingham. S.M.
- Majolica frieze. V. Webster. S.M.
- Modelled hands from life in relief. F. M. Gordon. B.M.
- Majolica tile panel. A. Hill. B.M.
- Majolica tiles. W. S. Machin. B.M.
- Service plate, raised decoration. H. Nixon. B.M.
- Majolica tiles. F. Sherwin. B.M.
- Design for panel in monochrome. J. Skinner. B.M.
- Cup and saucer, with raised gold ornament. E. Wainwright. B.M.
- Service plate, raised decoration. H. Allen. B.P.
- Plate and vegetable dish with cover. S. Cope. B.P.
- Modelled hands from life in relief. P. Gleaves. B.P.
- Chalk drawing of figure from Temple of "Wingless Victory." Florrie Johnson. B.P.
- Modelled hands and arm from life in relief. F. Van Halen Phillips. B.P.
- Modelled bird from nature. F. Van Halen Phillips. B.P.
- Glazed tiles. H. Sherratt. B.P.
- Dinner plate, raised gold ornament. E. Wainwright. B.P.

BURY.

- Chalk drawing of figure from antique. B. D. Taylor. B.M.

CAMBERWELL.

- Playing-card box, gauntlet for driving gloves, book-cover, and trinket box in leather. Florence Hornblower. S.M.
- Designs for playing cards. Violet Kell. S.M.

Arts and Crafts.

HANDSWORTH.

- Design for stencilled hanging. Marion Small. S.M.
 Clare Brett. B.M.
 Copper dish. W. Jones. B.P.
 Silver brooches, pins, and copper brooches. J. H. Yates. B.P.

HANLEY.

- Mural tablet in majolica glazed pottery. C. Vyse. G.M.
 Plate in raised gold and enamel. W. T. Brown. S.M.
 Ornamental detail for fountain in glazed pottery. H. Brownsword. S.M.
 Tile panel. W. Barcroft. B.M.
 Majolica frieze. F. J. Harper. B.M.
 Design for pottery panel. Gertrude Malkin. B.M.
 Pottery corbel. C. Walleth. B.M.
 Design for plaque, sgraffito and under-glaze painting. Ruth Cartledge. B.P.
 Glazed wall tiles. F. J. Harper. B.P.
 Sgraffito panels. F. J. Harper. B.P.
 Fireplace tiles. Gertrude Malkin. B.P.
 Designs for dinner plates. F. Steele. B.P.

HASTINGS.

- Design for printed muslin. Monica Bellasis. B.P.
 Modelled head from cast. Eleanor Burrage. B.P.

HORNSEY.

- Design for print cabinet in fumed oak. W. T. Clayton. B.M.
 Monochrome painting of head from antique. Greta Delleany. B.M.
 Papier-mâché frieze. Winifred Tarring. B.M.
 Group in oil colours. Greta Delleany. B.P.
 Designs for dress fabrics. Margery Hewitt. B.P.
 Design for printed muslin. Maud Toms. B.P.
 Design for wall paper. Florence Wallace. B.P.

HUDDERSFIELD.

- Enamelled plaque. Anne I. Abbey. B.P.
 Jewel casket in coloured gesso. T. Cocks. B.P.

HULL.

- Designs for stencilled screen panels. J. A. Found. B.M.
 Drawings of hands from casts. Agnes I. Tarn. B.M.
 Shaded drawings of hands and feet from cast. Kathleen M. Leighton. B.P.

HYDE.

- Chalk study of drapery on antique figure. S. M. Foster. B.P.
 Chalk study of drapery on antique figure. H. A. N. Whitaker. B.P.

IPSWICH.

- Chalk drawing of figure from cast. Louise Nunn. B.M.
 Modelled heads from life in relief. T. Wilkinson. B.P.

IPSWICH (Tower Ramparts Evening School).

- Measured drawings of horizontal engine. F. Morfey. B.P.

ISLINGTON (Camden).

- Leather book-cover. Ernest Jones. B.M.
 Studies of birds for design. Mary G. Perrott. B.M.
 Designs for printed cotton. Mary G. Perrott. B.M.
 Design for wall paper. Ethel G. Smith. B.M.
 Anatomical studies. A. Bamford. B.P.
 Modelled heads from the flat. Catharine Courtauld. B.P.
 Modelled bust from cast. P. German. B.P.
 Modelled heads from the flat. Bertha L. Goff. B.P.
 Copper and enamel box. Alice Grant. B.P.
 Modelled head in relief from cast. A. E. Huskinson. B.P.
 Designs for book illustrations. J. Nickal. B.P.
 Studies of historic styles of ornament. Mary G. Perrott. B.P.
 Embroidered cushion cover. Florence Purvis. B.P.

KEIGHLEY.

- Design in outline on tinted ground. J. E. Sunderland. B.P.

KIDDERMINSTER.

- Design for Wilton carpet. Mark J. Barth. B.P.
 Design for Axminster carpet. Percy S. Colledge. B.P.
 " " " Charles H. Payne. B.P.

KIRKBY LONSDALE (Day Art Classes).

- Embroidered blouse yoke. Christian C. F. Bisset. B.M.

LAMBETH.

- Modelled design for central panel in reredos. Dora Whittingham. G.M., and Princess of Wales's Scholarship of £25.
 Design for colour prints. Grace White. B.M.
 Designs for book illustrations. E. Blampied. B.P.
 Gertrude Steel. B.P.

LAMBETH (Hackford Road Evening School).

- Modelled foliage from nature. S. E. Hardy. B.P.

LANCASTER.

- Shaded study of drapery on antique figure. J. T. Alexander. B.M.
 Chalk drawing of ram's head from cast. F. R. Hill. B.P.
 Monochrome painting of ornament on coloured ground. H. Teasdale. B.P.

LEEDS.

- Terra cotta panel. S. Oddy. S.M.
 Designs based on flowering plant. A. W. Bellis. B.M.
 Design for punching and shearing machine. G. Bull. B.M.
 Design for lectern in fumed oak. C. L. Normandale. B.M.
 Painted pottery. Hilda A. Rawnsley. B.M.
 Design for cretonne. Sarah J. Stott. B.M.
 Designs based on flowering plant. D. Tempest. B.M.
 Painted pottery. Isabel N. Towler. B.M.
 Leather book cover. T. H. E. Abbott. B.P.
 Design for punching and shearing machine. H. Ashworth. B.P.
 Design for wall paper and frieze. Lottie Barker. B.P.
 Measured drawings of Jacobean screen. A. W. Bellis. B.P.
 Design for enamelled panel. Mabel Burras. B.P.
 Design for punching and shearing machine. R. Cook. B.P.
 Chalk drawing of figure from nude. J. B. Godson. B.P.
 Modelled figure from antique. Alice Grocock. B.P.
 Design for cretonne. Florence Keeble. B.P.
 Embroidered d'oylys. Clara Lavington. B.P.
 Modelled design for frieze. A. Morris. B.P.
 Jewellery. Myra Naylor. B.P.
 Design for cretonne. Constance M. Norfolk. B.P.
 Design for wall paper and frieze. R. H. Parker. B.P.
 Designs based on flowering plant. Frances M. Pease. B.P.
 Design for cretonne. Linda Preston. B.P.
 " " Florence H. Rheeder. B.P.
 Leather book cover. Ethel Slater. B.P.
 Design for punching and shearing machine. E. W. Tipple. B.P.
 Embroidered table cloth. Isabel N. Towler. B.P.

(To be concluded.)

ROYAL COLLEGE OF ART COMPETITION.

THE Sketching Club at the Royal College of Art is to participate in a series of competitions of unusual interest. The judges will be Messrs. George Clausen, A.R.A., Frank Brangwyn, A.R.A., Walter Crane, R.W.S., and Derwent Wood. There will be eighteen special prizes. Both the Marquis of Londonderry, President of the Board of Education, and his predecessor, the Duke of Devonshire, offer money prizes; the former for the best portrait study and the latter for the best set of sketches in colour. Prizes are offered jointly by the principal, Mr. Spencer, and Professor Moira, for the best design, to be part of a painted decoration for a hall, with architectural surroundings of white stone, to illustrate the scene from "Much Ado" in which Benedict and Don Pedro are received by Leonato and his Court. Mr. T. G. Jackson, R.A., offers a prize for the best design for a brass-cased rimmed lock with finger plates. The designs submitted may be either drawn (full size) or modelled. Mr. Alfred Drury, A.R.A., offers a prize for the best modelling in the round or in relief, irrespective of subject. That given by Mr. Walter Crane will be for the best design in colour for any decorative purpose. Prizes are also offered by Professors Lantéri, Lethaby, and Beresford Pite, and by Messrs. E. Constable Alston, B. Clemens, C. de Gruchy, G. C. Bunney, G. Haywood, G. Jack, T. Armstrong, C. D. Fitzroy, and C. H. Wall.

CORRESPONDENCE.

These columns are free to all. It is only required that (1) questions dealing with different topics be written on separate sheets of paper with the writer's name and address on the back of each, and that (2) stamps accompany all pictures, drawings, prints, &c., to be returned. All correspondence should be addressed to the EDITOR OF ARTS & CRAFTS, 37 & 38, Strand, London.

MSS. and Designs Accepted.—P.T., "Haslemere," B.J.B.

Under Consideration.—"Reader" (Accrington), "A New Subscriber," S.B., J.F.F.

Declined.—"Fotheringay," H.S. (Flushing), "Pyro," S.F.P., "Reader" (Hove).

Bitumen as an Artist's Colour.

"A Student" (Scarborough) writes:—"I have read with much interest your warnings against the use of asphaltum, mummy and bitumen, but an artist friend with whom I am working assures me that there is no danger in my using 'mummy' merely as a glaze. Do you agree with him?"—We certainly do not. It is less liable to crack than asphaltum, but it soon darkens, and dries slowly; its organic origin renders it wholly undesirable as an artist's pigment.

S. P. (Taunton.)—(1) "Egyptian brown," we believe, is only another name for "mummy." (2) Ordinary bitumen would not produce the same effect. What gives to the prohibited pigment much of its rich, transparent quality is the presence of organic matter—that is to say, decomposed particles of the human body. (3) See our answer to "A Student."

Points on Practise in Painting.

S. T. F.—For flake white you might substitute zinc white; for lamp black, ivory black.

Subscriber (Ventnor) "recently saw a flower-piece by Fantin-Latour, in which, with admirable effect, the artist had apparently painted directly upon the canvas, which showed through in the background, which was barely covered with a thin glaze of brown," and asks if she, too, might not dispense with the usual priming in her flower-pieces?—When she can paint like Fantin-Latour she may do anything she chooses, but, as we judge that at present she is a novice, we advise her to use a canvas that has been at least half-primed with paint. It adds to the difficulties of a beginner to use an absorbent canvas, because the colours sink away so much that the labour is greatly increased.

Aquarelle.—(1) In water-colour painting a good ground colour for golden cornfields would be orange cadmium with a little white. (2) Naturally; distant objects appearing across a stretch of water should partake of the colour of the sky.

S. P. F.—The shading should be done in each case with the complementary colour. Thus: Red would be shaded with green, yellow with violet, ultramarine blue with orange, violet with Indian yellow, cobalt blue with ochre, carmine with light emerald green, emerald green with violet blue, lemon yellow with lilac made of pink and light blue.

French Retouching Varnish.

M. S. (Glasgow) writes:—"Several art students here besides myself have been much interested in what you say in praise of Soehnée's French 'retouching varnish' for oil painting, often referred to in ARTS & CRAFTS. But we know nothing about it, and would like to be told how it should be used."—The varnish is better known on the Continent and in the United States than in England. The way to apply it is as follows:—When the painting is thoroughly dry, first wipe the surface off carefully with a damp cloth which has been dipped in clean water and wrung out. This is to remove any particles of dust or dirt, and is very important! When the painting is quite dry again, apply the varnish with a broad, stiff bristle brush (never use sable), and put it on very quickly, beginning at the top and working downward, and being careful not to retouch the varnish when once put on, as it dries so very quickly that any re-passing with the brush will make streaks. Pour the varnish out in a saucer, and use plenty on the brush. If when first applied it looks cloudy and opaque, do not be alarmed, for, if left undisturbed, this effect

will all pass away in less than half an hour, and the varnish will appear perfectly clear. The French retouching varnish should not be used if it has become thick and gummy by keeping. This can be rectified by diluting it with alcohol, when it may be applied safely.

More About Gesso Work.

Editor of ARTS & CRAFTS.

SIR,—Referring to your answer to your correspondent "Samson," allow me to say that, while, as a foundation for gesso, plaster or canvas will ordinarily do very well, for fine work wood is decidedly preferable. A simple gesso mixture may be made of glue, diluted with hot water, until it is of the consistency of cream, with a little glycerine added to prevent shrinking and cracking. But, unless for very coarse work, this will dry too quickly to suit the requirements of the novice. A slower dryer, and a gesso better suited for fine work, may be made as follows:—Boil and mix well together one part powdered resin, six parts melted glue, and four of linseed oil. Soak whiting in water, and add it to the prepared mixture until it is of the consistency of cream. Vary the quantity of whiting according to the degree of fluidity required in the character of the work. This mixture sets more firmly, and takes a better polish when hard than the former. Combined with Naples yellow it looks like ivory.

"FULHAM."

"**Samson.**"—(1) You might lay a coat of size or of thin lacquer on the panel or canvas before going to work. (2) The gesso painted picture frame you refer to, we think, was ordinary deal. The "old ivory look" was probably due to the admixture of Naples yellow with the liquid gesso, and a few touches of brown were added.

SUNDRY QUERIES ANSWERED.

Pyrographist.—The benzoline and bellows apparatus are not required if you use the pyrophen, which may be attached to an ordinary gas-burner. This simple contrivance is sold by the Fancy Woodwork Company, 29, New Oxford Street, London.

B.B.—The nasturtium design, with its bold, sweeping lines and graceful curves, is easily adaptable in many ways. It would lose nothing by a slight alteration of the direction of the foliage, or even by judicious additions to it. By reversing the same spray alternately, just as it is, a beautiful curtain border could be made. The feeling of the flower is so well expressed that stem stitching in outline alone would be effective, though not so rich as more solid work. If the flowers are worked, the foliage might be outlined in long and short stitch as far as the inner lines of veining that follow the outside form of the leaf. As to colouring, the beautiful and varied tints of this very decorative flower might be followed, the tones on each spray being varied, thus running through all the beautiful tones of red and golden brown, sometimes merging into brilliant red and deep wine colour. A few actual flowers as a guide would help the worker greatly. Another way to use the design would be to outline it entirely with Japanese gold thread, couching it down with red silk for the blossoms, and green silk for the foliage and stems.

An Arts and Crafts Exhibition by the Cumberland and Westmorland Society will be held ("circumstances permitting") in the Corporation Art Gallery, Tullie House, Carlisle, from September 4 to 23. The latest sending in date was August 24.

The Exhibition of Church Embroideries at the Burlington Fine Arts Club was worthy of the high reputation of the famous coterie of connoisseurs in Saville Row. Some remarkable examples of needlework prior to the middle of the sixteenth century were brought together, including work said to have been designed by St. Dunstan; the Campden altar frontal, in several pieces; a finely executed fourteenth century super and altar frontal, lent by the rector and churchwardens of Steeple Aston, and a wonderful cope of red velvet, lent by the Musée Royal, Brussels, the orphrey and hood dating about 1300.

The Wood-carving Studio, 3, The Pheasantry, 152, King's-road, Chelsea, will re-open for classes and orders on October 2, under the general management of Miss Ethel M. Blackburn, the teaching under the direction of Miss C. M. Idle, who holds a first-class (South Kensington) certificate.

The Editor's Note Book.

COMPARING the figures in the Board of Education's report of the National Competition for 1905 with those of 1904, one finds "the number of works sent up for examination" to have been as follows:—13,674 from 260 Schools of Art and branch schools, against 25,854 from 270 schools last year; 1,573 from 93 Science Evening Schools and Day Classes, against 9,420 last year; 1,519 from 168 Art Evening Schools and Day Classes, against 5,473 last year, and 38 from 2 Technical Institutions, apparently not represented last year. This gives a total of 16,804 "works sent up for examination" by 523 schools and classes in 1905, against 40,747 by 838 schools and classes in 1904. The impression one naturally gets from these rather startling figures is that there must have been a great falling off in interest in the National Competition. This, however, is not necessarily the case, for "the number of works sent up for examination" does not mean that they were entered for National Competition. In last year's report it was plainly stated that 6,466 of the works sent up were entered for competition. This year's report gives no information on the subject. One is also left to puzzle out the best way he can why the awards have been increased from 523 to 608.

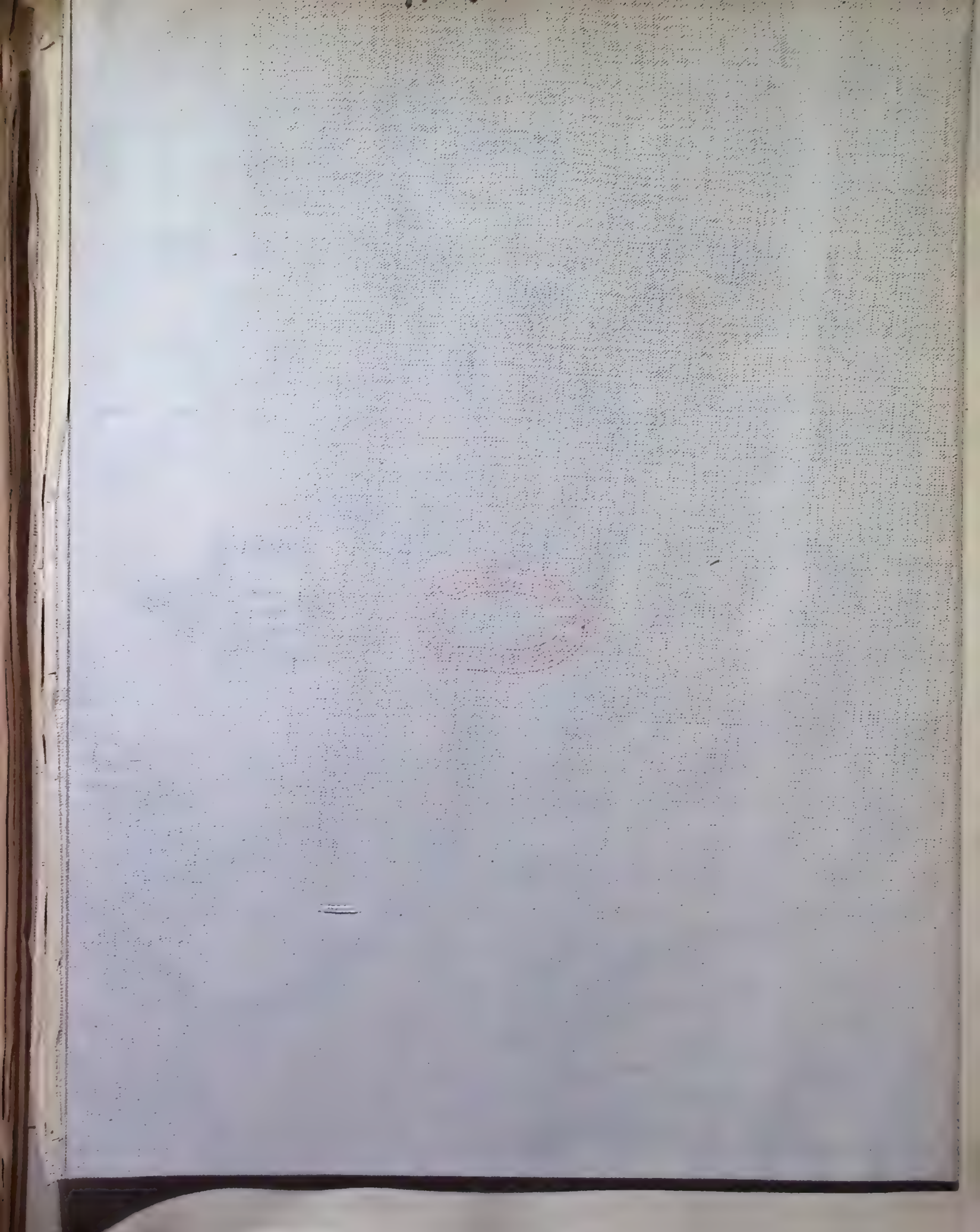
It will be remembered that last winter, in the course of "a friendly and informal interview" between a delegation of the Society of Art Masters and the Secretary of the Board of Education, which was reported in the magazine, the latter defended the reduction in the number of awards, contending that the stimulus to excel was thus increased rather than diminished, the value of the medals and other prizes being increased by the difficulty of obtaining them. That was a point of view in support of which much might be said. But now, only a few months afterwards, we find that the number of awards is greater than before. On what principle has the change been made?

SOME months ago the excellent suggestion was made by Mr. Frederick Marriott that a permanent exhibition should be held in the new buildings at South Kensington of the work of the art schools, to be changed from time to time, in order that the public might be more fully aware of the good work that was being done. The Secretary of the Board of Education thought that exhibitions at local centres would be more useful. There is much to be said in favour of the idea, and it is a pity that it is not to be adopted in the case of the present National Competition collection. The recent City of London and Guilds Arts and Crafts Exhibition at the Imperial Institute in July is to be repeated in Halifax this month, and, later, it is to be shown elsewhere. It is undoubtedly desirable to give such exhibitions the widest publicity.

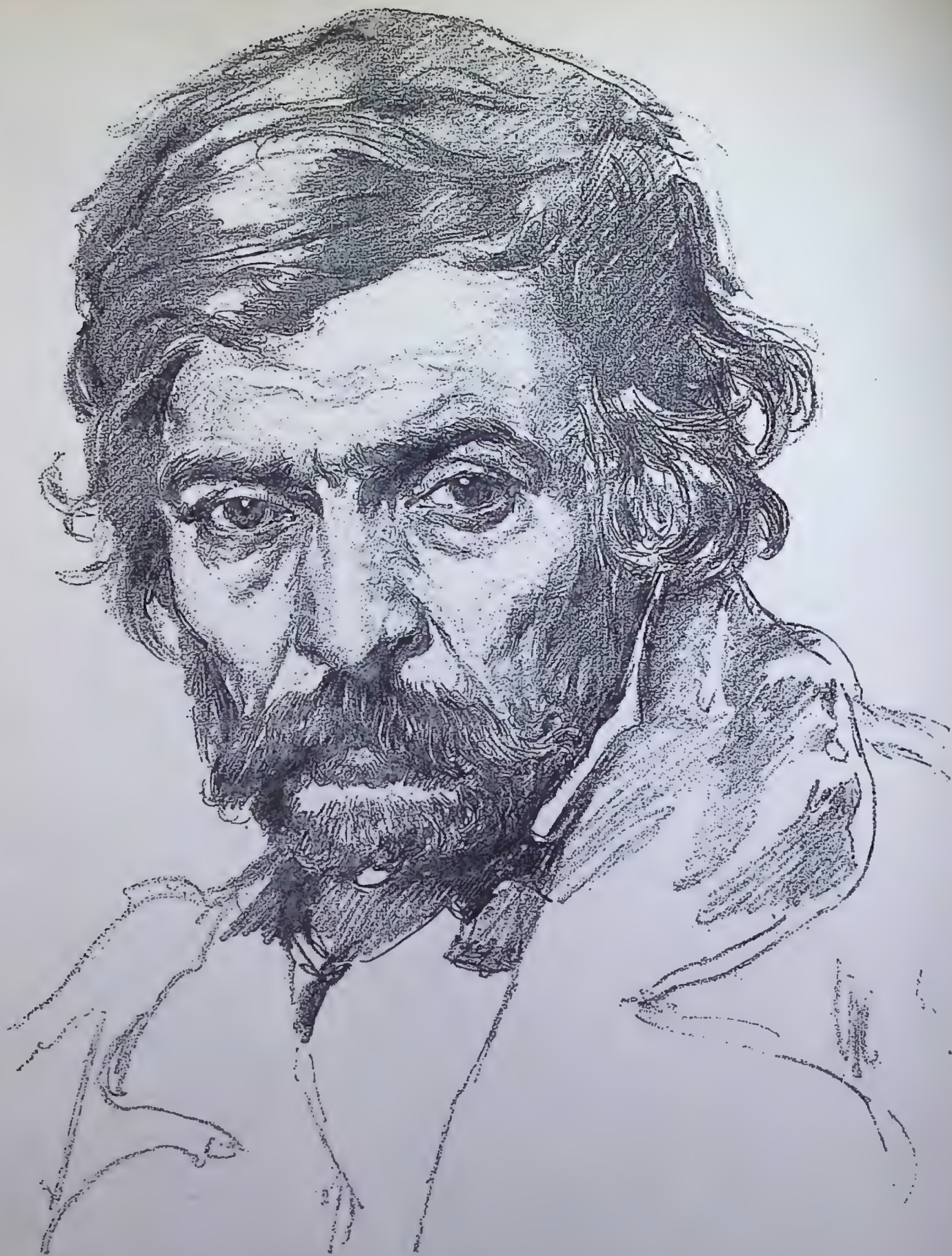
THE response of the Royal Academy to the suggestions contained in the Report of the House of Lords Committee on the Chantrey Bequest is in an amicable spirit. While it does "not accept all the conclusions arrived at by the Committee with regard to the merits of the Chantrey collection and other matters referred to in the Report," it makes certain practical proposals, which, if carried out in a spirit of good faith, should go far towards meeting the requirements of the situation. The Royal Academy "propose to appoint two or more sub-committees of not more than three members of the Royal Academy, each committee consisting of painters or sculptors alone, who would report on and recommend such works as are in their opinion proper to be purchased, the power of purchase remaining, as at present, with the Council." They think that "in this way the difficulties of the 'search' for works by so large a body as the whole Council would be obviated, and that, as the Council would be the ultimate authority for purchase, the terms of Sir Francis Chantrey's will would be complied with, and his deliberate intention would be respected." The memorandum also states that "the Royal Academy have long been of opinion that it would be advantageous if the recommendation of the Committee, relative to the commissioning of works of sculpture from an original model already approved, could be adopted, but they consider that they should retain the right to refuse the finished work, if it should not in their opinion be equal to the model." That seems a very proper reservation.

SOMEWHERE in his book on "The Graphic Arts," Hammerton makes an observation to the effect that "tapestry painting" affords the one instance of a technical process superior to the process imitated. I am reminded of this by the excellence of some of the stencil hangings which were shown at the recent National Competition Exhibition at the Indian Museum. They represented a kindred branch of mural decoration which apparently is growing in popular favour. They seemed something like an echo of the tapestry painting for which a few years ago there was such a craze, but which now, as a pursuit of amateurs, is as dead as china painting. Unfortunately, while tapestry painting by capable artists was worthy of all the praise that Hammerton lavished on it, its practice became intolerable when it degenerated into a vehicle merely for the perpetuation of the crude pictorial efforts of ambitious amateurs. In stencil painting there is less danger in this respect, for that is a craft which involves more or less the employment of conventional forms which have no attraction for the class of amateur who gave the coup de grace to tapestry painting.

THE EDITOR.







CRAYON PORTRAIT STUDY
BY JOHN MATEJKO

Two Famous French Artists.

BOUGUEREAU.

ONLY a few months ago France lost by the death of Gérôme one of her most distinguished artists. He was a great draughtsman, but not a great painter. The same criticism will apply to William Adolph Bouguereau, whose demise, in his eighty-seventh year, has occurred since our last issue. A classicist in temper and by conviction, Bouguereau was but slightly influenced by the artistic movement of the latter



SKETCH OF BOUGUEREAU, BY ISIDORE PILS,
IN 1865.

half of the nineteenth century. The Romantics alone had some effect upon him, but only in the occasional choice of subjects. He is to be reckoned with Cabanel, Gérôme, and Lefebvre, not with innovators like Millet or Degas. He was no independent, but a product of the French academic system of training. But even French schools cannot make a Bouguereau out of poor or refractory material. The man must have great natural ability and an inborn tendency to simplification, to refinement, a natural preference for order and lucidity, and a dislike of mystery and obscurity. Such a man prefers to walk in ways that have already been surveyed, laid out, and graded. He is no discoverer; he does not extend the boundaries of art. But it is much to follow worthily in the footsteps of the great painters of the French Academic School, and to repeat with grace the lesson taught by Prudhon and Ingres. Beauty of form is what that school most aspires to, and that a beauty redistilled, so to speak, from ancient art, rather than extracted directly from nature. Light and colour are subordinate; still more such "accidents" as texture and quality. One must not look to Bouguereau or to any of his class for the powerful colour harmonies and dramatic action of a Delacroix, for the poetic

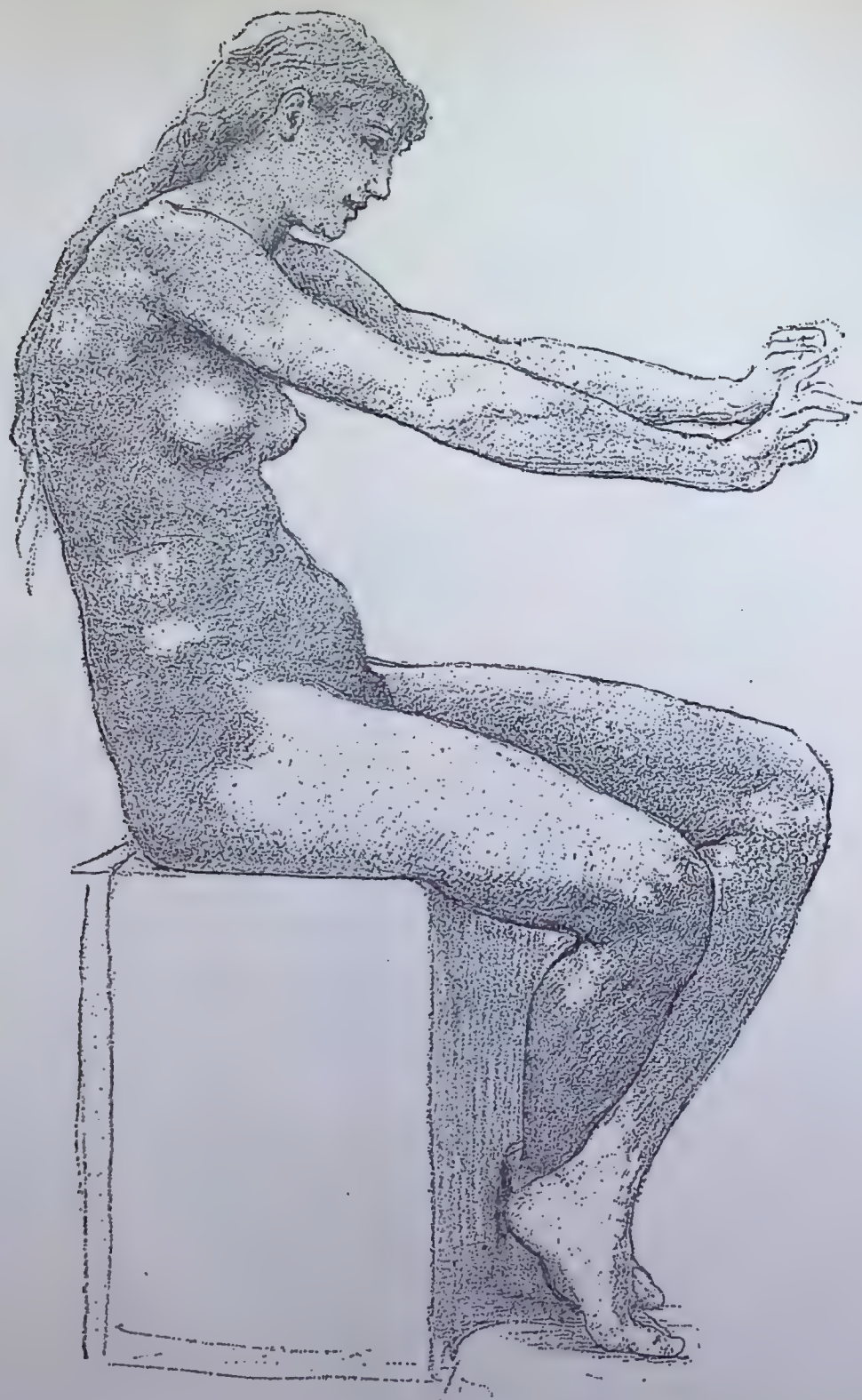
suggestiveness of a Millet, or the new conquest from nature of a Monet or a Degas. He could only repeat what others had done before him, but then it is what many generations of one of the most enlightened people on earth have thought worth repeating, and it must also be acknowledged that he brought to his work a cultivated understanding and a graceful manner. He was so highly thought of in France as to have won most of the greatest prizes open to his profession. Bouguereau was very fond of painting the nude female figure, and yet, judging by most of his nymphs and dryads, one might almost suppose that he was incapable of painting living flesh. Compare his Bacchantes with those by Rubens. In the case of the latter you almost feel that if you prick the flesh the blood will come. With the female nudities of Bouguereau, on the other hand, you may safely run a pin clean up to the head and be sure you will encounter nothing but wax. But then there is an air of refinement and anæmic purity about Bouguereau's women that by comparison would put to shame those healthy creatures of flesh and blood whose opulent charms were so dear to the great Flemish master.

As we started out by remarking, whatever may be said of Bouguereau as a painter, there can be no doubt as to his standing as a draughtsman. In fact, from the academical standpoint, it is no exaggeration to say that he is as impeccable as Raphael.

HENNER.

"POACHED girl on spinach!" was the facetious comment by the late Henry Moore on seeing one of Henner's characteristic paintings, and no one familiar with the favourite palette and the favourite subject of the artist could help smiling at the patness of the simile. It is always a nude, auburn-haired, white-skinned nymph—or two of them—that we see reclining under a clear cobalt sky, upon a deep green bank, or there is a pair of such damsels conversing at a fountain or streamlet. The rich harmony of the pigments employed—although the colour scheme is always the same—is a pleasure to the eye, and the idyllic suggestiveness of the composition is charming—the first or second time you see it; but when you find these things repeated again and again they pall on you, and you can but feel that the painting is done according to a formula. All the same, Henner's formula for painting flesh holds a secret which many an artist of reputation would give much to possess. There is a luminous quality about the nude, well-rounded limbs of his nymphs that can only be compared with that of the flesh of the women of Giorgione, with whose palette, by the way, and that of this clever Frenchman there is much in common.

The reader will have noticed the curious con-



STUDY BY W. A. BOUGUEREAU



STUDY BY W. A. BOUGUEREAU

trast between the slight charcoal sketches of Henner we reproduce and the exquisitely drawn studies by Bouguereau. Their methods of painting differed still more. The smooth, porcelain-like finish of Bouguereau deprived his canvases of that rich, creamy quality in the oil medium which was the delight of a painter like Henner. The latter may be said to have thought in colour and to have drawn and modelled in colour, while his distinguished contemporary might almost be described, without injustice, as an accomplished draughtsman who coloured his designs.

It must not be supposed, however, as was suggested by a certain morning journal in its note on the decease of Henner, that Henner could not draw. On the contrary, he was so fine a draughtsman that in the competition of 1858 for the Prix de Rome he beat even Jules Lefebvre, who did not succeed in winning the prize until 1861.

A Poster Exhibition.

ON the occasion of the recent exhibition at the Book Lovers' Library, we commented on the enterprise of Messrs. W. H. Smith & Son in adding artistic book-binding to their great bookselling business, and securing an expert like Douglas Cockerill to superintend the new department. We now further note their enterprise in holding an exhibition of designs for posters and other advertising drawings, at Amberley House, in Norfolk Street, in connection with a colour printing branch of their business.

Most of the designs seem to have been made with a view to their reproduction by lithography, but among some notable instances in which "the three-colour" photographic relief process has been employed must be mentioned the remarkable design for advertising a steam-ship line, by Mr. Charles Dixon, if only for the circumstance that the print shown is produced from what is said to be the largest (about 20 by 30 inches) three-colour blocks yet made. The original was in water-colours, painted with a full palette, but that Mr. Dixon knows how to get a good colour effect with great economy of means is evident from his clever cartoon for the Allan Steamship Line, which is wholly in black and red. Mr. Fred. Taylor is very successful with a three-colour advertisement for "Red-seal Cigarettes," showing a negro in red fez and slippers and white robe, the third printing (brown) being reserved for the imitation of a wooden panel, to serve as a background. For three printings, too, there is a very good design by Mr. Popini, which has been sold to a whisky firm. "Respect old age" is the legend, and we see a red-coated Chelsea pensioner taking off his hat to a whisky bottle, which bears a label upon which the name of the advertiser will be printed. By the same artist we note "The Silent Motor," advertising a special tire, and the "Entente," with a Frenchman and an East End Cockney fraternising. The virtues of Colman's mustard and blue are

respectively typified by a British "Tommy," and a British tar. Mr. Cecil Lawson performs a like service for Lazenby's sauce; Mr. Lawson Wood provides a highly decorative Indian to advertise a brand of tobacco, and Mr. Hassall a picturesque monk, striving to resist "Temptation," which takes the form of a bottle of whisky. There are some



STUDY BY BOUGUERAU.

striking landscape and sea-side designs for railway posters—a branch in the poster art in which Mr. Fred. Taylor especially excels—and Mr. T. T. Blaylock strikes a somewhat new note in his panoramic treatment of green fields, church spires and red-roofed cottages nestling amid rich foliage, with a brilliant blue sky and large white clouds handled with Brangwyn-like subtlety. Mr. Scott also seems to appreciate fully the decorative possibilities of the cumulus cloud form.

Hints to Young Illustrators.

FOR the guidance of those who are hoping to take up illustrating as a profession, and are not able to join a class in illustration, a few points taken from my own experience may not be unacceptable, although the whole subject has been dealt with by other writers in the magazine. The first thing to be considered is the choice of the periodical or newspaper to which the picture is to be submitted. It adds immensely to the difficulty of disposing of a drawing if it is simply *good* without being adapted in subject and treatment to the lines that have been laid down by the publication to which it is to be offered. One editor likes the pictured record of events of present interest, or that touch on the everyday events of life; glimpses of the dramatic side such as appeal to every one. Another prefers some tender little domestic episode. Another, again, sets "chic" and style above all other requirements; and still another lays great stress on poetry and "atmosphere."

The choice of the particular medium of artistic expression is also of great importance. Charcoal may at once be crossed from the list. Drawings in lead-pencil are also regarded unfavourably by most editors. Very beautiful effects can sometimes be produced with this medium, but their reproduction is costly and uncertain in result. A drawing in lead-pencil presented for consideration has already had one point scored against the chances of its acceptance. Work done in black and white in oil usually stands the best chance of acceptance, if it is to be reproduced by the "half-tone" (wire screen) process. It is true that the introduction of a little colour often adds wonderfully to the effectiveness of such a picture; but it is unwise to use colours in this way unless one knows enough about photography to judge accurately how they will reproduce. Magazine editors cannot always tell, and they are not likely to take any risks in such matters, unless, indeed, the contributor happens to be an artist of great reputation, who is not amenable to ordinary rules of editorial procedure.

Other things being equal, drawings in pen-and-ink are likely to receive the most favourable consideration, because they may be reproduced not only with absolute accuracy, but at the smallest cost. The materials for pen drawings have been so often described in these pages, that one hesitates to repeat them. It may be said once more, however, that it is necessary to draw with jet black ink on smooth white paper or fine bristol-board (four ply is a good thickness). The pen used should not be fine pointed unless for especially delicate work, and for that a "Crow-quill" is suitable; the very fine points are apt to give a wiry look to the lines unless skilfully used. Winsor & Newton's India ink and Stephens' stains are both much used by pen draughtsmen. A rubber will be needed to erase preliminary pencil work. It

must be free from grit; rubbers are apt to grey the ink lines.

Illustrations should be made much larger than the size they are to be reproduced. Some artists



STUDY BY W. A. BOUGUEREAU.

even make them four or six times as large; but they, in such cases, run the risk of losing by the reduction unless the work is very broadly executed.

No matter how clearly nor with what detail a drawing may present itself to the artist's mind, it

Arts and Crafts.

is perhaps always best to begin by experimenting with the composition. Let your pencil run freely and loosely in one little sketch after another.

When you are finally satisfied with one or another of these schemes make the little sketch the foundation of a large charcoal drawing, in which you will work in your effects and accurately place your figures and accessories before beginning the actual illustration which you will submit to the editor for acceptance.

One great difficulty to be surmounted by the novice is the fear of hiding the principal figure. Never be afraid of hiding one thing by another. Very often the story is told far better and more interestingly by the accessory than by the main figures. A very good example of this was a certain illustration, "A Street Accident." You see the backs of the curious crowd that has gathered around the fallen man; you feel that they are intently regarding his prostrate form, of which nothing is shown in the picture but the feet; a little street Arab is beckoning to an unseen boy up the street, and from an upper window leans a fat old woman with folded arms and pipe in mouth, calmly and impassively gazing down upon the excited group. This is art. If the story is too clearly told, the eye is satisfied at once and ceases to busy itself with the drawing; interest in it is lost instead of being stimulated by it.

The same principle may be applied, in an opposite direction, in the matter of a background.

To impart to your figure a vital, breathing interest, detail the background carefully and accurately, keeping at the same time the sense of atmosphere and distance.

A youth recently went to one of our best-known illustrators for advice, and brought an illustration for his criticism. The poor fellow was in despair; he "could not make the figures stand out." He had generalised and softened the background until it was hardly more than a blur, and had emphasised the figures as much as possible; yet he could not give them relief.

The artist regarded the drawing for a while in silence. At last he said: "Suppose you reverse your process. Detail your background so accurately and clearly that the mind is satisfied and can devote itself to the figures." The advice was followed, and it was strange to see how the figures stood out into clearness and reality. The whole art seems to lie in the successful working of reversals. For instance, in order to produce a feeling of motion, you must never force the action; let the feeling proceed from the contrast to something at rest.

There is no black known to art that can produce in a picture the absolute sense of denseness and lack of light that can be produced by a well-managed greyness. To make a feeling of intense light, subdue it. To try to force the observer to feel is the surest way to lose an effect.

AN ILLUSTRATOR.



"AN IDYLL." STUDY IN CHARCOAL FOR A PAINTING. BY JEAN JACQUES HENNER.

CHARCOAL STUDIES BY
JEAN JACQUES HENNER



Notes about Landscape Sketching.

IT is sometimes argued that as atmosphere and light must engage the landscape painter's attention pre-eminently, a tree group can be to him no more than a spot in a scheme of light and colour, and that whether the trees be elms, oaks, or birches does not matter. Granted that light and colour make up the sum of what we should strive for in landscape painting, still our spots or masses of colour should be used at least to suggest natural forms. But the ability to suggest forms can be reached only by close study. Corot's pictures are painted as broadly as it is possible to paint, yet they are wonderfully suggestive of delicacy and refinement of form, which comes of the intimate knowledge which the artist had of nature. His earlier studies were painfully itemistic, and to view his work chronologically would reveal a gradual development from the most painstaking realism to the broadest suggestiveness. A good sketch, it is well known, can only be made by a master. He who handles the figure most broadly is the man who, as a student, was the most attentive to details. So let not any student deceive himself with the idea that the days of laborious and minute study are past. It is necessary to-day as it was yesterday, and will be to-morrow. Study your meadow grasses, your hedge-rows, your interlacing branches. There is much present joy and future profit in it. Still, you need not make them your sole aim. You may go on, step by step, to the rendering of the broadest and grandest effects of landscape.

THE choice of materials often puzzles the beginner. To begin with, water colours are infinitely better suited for sketching than oil colours. If for no other reason, they should be used on account of the facility with which the sketches can be carried, and also because much paraphernalia is not necessary. A Whatman sketching block, a water bottle with a tin cup, a box of colours, a pencil and a few brushes is all that is absolutely necessary. An easel and stool need not be carried, if the student does not wish to be burdened with them.

THE colour-box should be of Japanned tin, having leaves forming palettes, and should contain the following colours :—Yellow ochre, gamboge, Roman ochre, Indian red, vermilion, light red, rose madder, crimson lake, Hooker's green Nos. 1 and 2, burnt Sienna, raw Sienna, Vandyck brown, brown madder, sepia, indigo, cobalt, neutral tint and lampblack. These are all useful colours, and will also answer for figure painting. Ruskin says it is false economy to stint one's self with regard to colours, though, of course, with the primary colours grand effects can be obtained, but only with some difficulty and great practice. If

the student wants to complete his list, he can add aureolin, Indian yellow, brown pink, Payne's grey, and Prussian blue, which are all beautiful colours. The latter one, however, has the name of being non-permanent, although if properly managed it is safe for a great number of years. A large camel or sable hair brush in a quill, about the size of a thick pencil, and a small sable are all the brushes required. The surface of the paper should be slightly grained, that technically known as "Not" is best, and should be fairly stout, so as not to cockle when damped.

IF when sketching you intend to give your whole mind to your work, and if time is of value to you, do not set out with poor material. A cheap, shaky easel should be avoided. The "English Easelette" may be confidently recommended. It includes a desk adjustable to any plane, is very compact, strong, and though easily folded is quite rigid when set up in position. Do not have a three-legged stool, as it cramps the limbs, besides interfering with your rising to step back from your picture as frequently as desirable—a thing which students are apt to forget.

THE wish to put detail into any part of a tree or foreground often confuses a beginner. A small brush may be used, but the colour must not be applied in dots and spots, or the result will be weak and without form or colour. Variety of colour and form are essential in all detail work.

UNLESS you are a first-rate draughtsman, familiar with the theory of composition, avoid trying to improve on nature. Do not be too anxious to choose an easy subject for landscape work, as you thereby betray lack of talent and self-reliance.

AN artist can turn on his heel and at a glance see more motives that are paintable than the ordinary amateur would find in a ten-mile walk. There are few things that you see in nature that are not "fit to do." The real artist is never at a loss for a subject.

IT is wrong to say that we paint things as we see them. If we did so, we should have to compete with nature. Flat and simple parts may be rendered realistically, but no painter can model the larger forms with equal force. Therefore all the lesser details must harmonise with the larger. Details may enliven, but they do not produce a graceful picture.

A PICTURE should never look laboured. If it be overworked, it will have a heavy, lifeless appearance. Whistler once said: "The work of the master does not reek with the sweat of his brow."

Arts and Crafts.

THE brilliant landscape by Mr. Alfred Parsons, A.R.A., we reproduce herewith should serve as a hint to teachers of pen drawing in our art schools of the decorative possibilities of the medium when employed with the artistic freedom that properly belongs to it. Compare the swing of this drawing with the halting, stilted technic, in imitation of the old German wood-cut, which seems to be the only kind taught now in most of the schools. What colour and brilliancy Mr. Parsons attains here by the simplest means,

the lines appear heavier and harsher, and the modulations are not as delicate.

THE very worst tool you can use on canvas is a palette knife. It may do the work of the brush in the hands of a master, but even in his case the work he tries to do with it would be better done if he used a brush.

COMMON writing ink can be transformed into rich, black drawing ink by dissolving sugar in it.



"THE ENDING OF SUMMER." PEN DRAWING BY ALFRED PARSONS, A.R.A.

From his Painting in the Royal Academy.

and at the same time he works so boldly that such a process block as this would print with excellent effect even on the cheapest "news" paper.

NOBLE large drawings can be made in brown or black ink with a pen cut from a reed, such as is used for pipestems. This pen possesses a smoothness unknown to the steel pen or the quill, and creates a line as bold and vigorous as a stroke of the brush, but firmer and more regular. In brown ink especially the effect is fine. With black ink

But the line made with this compound is sticky as well as brilliant, and rubs so easily that no drawing made with it should remain unframed if worth keeping at all.

NEVER paint or draw for the sake of giving what you do to a friend. Work of this kind will seldom help your art. Besides, it is a good plan to keep every sketch you make, and every two or three months to compare them and see how you have improved.

Studio Notes and Hints.

ALL who study art cannot become artists, but all who learn what art is will be better able to enjoy both art and nature by reason of their study. Love of art may be instinctive, but true appreciation of it must be sedulously cultivated.

* *

THERE is a revival of the old controversy about the countries that have produced the greatest colourists. We are told that the honour belongs to the misty lands of the north—Holland, England, and Northern France. The question depends on what one means by colour. If it be the play of mixed tints, as in flesh, or in a misty atmosphere, there the northern painters excel. If it be a harmony of strong, pure colour that is meant, the extreme south of Europe and the Orient have produced the greatest number of good colourists in this way.

* *

CHRYSANTHEMUMS would seem to be at first glance as difficult to paint as roses; but their numerous flowing rays can be thrown in with comparative ease, especially in painting in oil colours. In water colours the very light ones must have their rays developed by nice lining and tinting around them. Chrysanthemums last well, and are not liable to much change of form; they are therefore very desirable models for practice. They are not the most symmetrical of flowers, and their ragged contours may easily be modified if need be. Then, too, the colours are not of the uncompromising kind; though some are very decided, there are many intermediate tones that serve well in helping one to make up a harmonious arrangement. One must not, however, think that these obliging forms and colours can be treated in a slipshod manner.

* *

NEVER use a rag to clean a picture glass. A handful of newspaper will take the dirt off a damp glass more effectively than the finest linen would do it.

* *

"IN drawing from life," says a well-known art teacher, "I advocate the French system, which, seeing objects in light and shade, represents them as they appear rather than as they actually are. For instance, if you look at a distant object you see it in masses of light and shade, not in detail. It is your task, then, to paint it as you see it; for as it strikes you so will it strike those who view it, and not unnaturally compare it with nature as they see it all around them. The accurate science of measurements is necessary to the sculptor, because his work, once completed, becomes an object to be viewed in the same way as we view nature herself. You cannot put all the detail of nature on a little canvas—on a life-size statue you can. But you can so simplify and mass your detail as to have it

convey the same suggestion to others and make the same impression on them it does on you. The weakness of the Pre-Raphaelites is that they attempt too much, and of the Impressionists, that they are satisfied with too little. Of the two, however, the Impressionist comes nearer nature as the world sees it, because the world does not go about with microscopes to its eyes."

* *

To render the light of nature, the painter has only the subdued light of his studio or of a picture-gallery to count on, and even of that, the purest white he can use absorbs as much as 60 per cent. Again, the blackest black that he can obtain is at least 5 per cent. lighter than the darkest shadows in nature. Even in painting an interior, then, he has but 35 per cent. of the light that illuminates his subject to work with. Nevertheless, he can render effects of sunlight, but it is by tricks of opposition, by forcing contrasts and omitting half tones. Thus there is necessarily something theatrical about effects of sunlight and of high relief; and, if we wish for such effects, we must agree to ignore or pardon this theatrical appearance. It is, however, easier for young painters, and better practice, to attempt, at first, effects of diffused and subdued light, and not to attempt to paint sunlight until they have mastered the sort of light that can be painted to perfection. I recommend the young painter to have his studio so arranged that his picture will receive considerably more light than his model.

* *

TRY to form your own ideas about pictures. Compare and analyse; consider in what one picture differs from and is better than another; search out the subtleties of composition and treatment, and, moreover, try to remember them. Some painters are very fond of making sketches from memory of striking works they have recently seen, and they claim that the practice is doubly valuable, since it teaches them to study what they see and remember what they have studied.

* *

PLAIN white pine frames, treated with a coat of shellac, make an excellent setting for small engravings or black and white drawings.

* *

IN drawing or painting the figure, always try to be upon the same visual level as your subject. If you look down on your model, your picture will be stunted by foreshortening, and if you look up at it a reverse but equally undesirable result will ensue. It requires uncommon artistic power to produce such "tours de force" with success as are embodied in representations of the figure under unusual conditions.

THE PROFESSOR.

Pen Studies of Exotics.

WITH the waning of summer, the season for garden flowers comes to an end, and one thinks of the hothouse as a source for supplementing our models for nature study. There we shall find the orchids and the elegant cyclamen. The latter, we are reminded by Lady Violet Greville in her "Causerie" in the

air with its strange sweet scent." A few weeks ago there were the "Fêtes des Cyclamens" at Aix-les-Bains, when there was a somewhat novel competition, that of florally decorated parasols; and we may be sure that the flower of Savoy was a prime favourite.

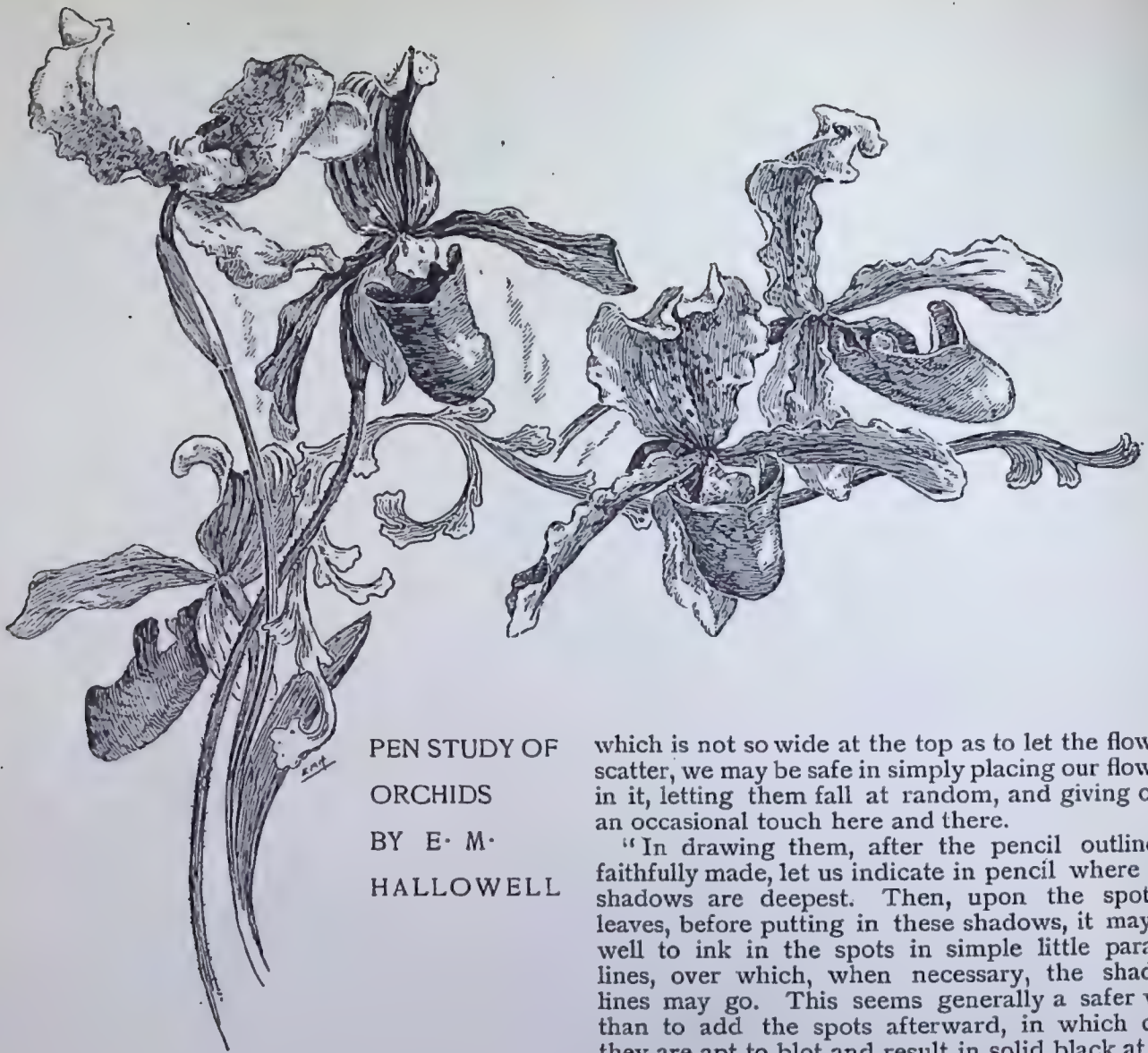
To the artist the cyclamen is full of interest. The curl of its curious flowers, its thick leaves and peculiar tube-like stem, make it unique in the plant world. For the pen student there are many



PEN STUDIES
OF CYCLAMEN
BY
E. M. HALLOWELL

Graphic, although an exotic in England, grows wild in the south of France and Italy. She calls it "the flower of Savoy," for there "it grows as freely as the shamrock in Ireland, clothing the grass with its pretty mauve blossoms and filling the

possibilities in its attractive lines. Few plants are more adaptable for design, whether used flat with decorative treatment and heavy outline, or treated with realistic fidelity to nature. Taking the white variety, with red touches about the base



PEN STUDY OF
ORCHIDS
BY E. M.
HALLOWELL

of the petals, such as is shown in our illustration, the pen draughtsmen will, we believe, find these flowers as helpful for study as any he could use. The blossoms have such clear planes of light and shadow, with little confusing colour, that they may be rendered with the utmost simplicity.

Orchids, too, are often excellent models. Let us take the example, for instance, of which Miss Hallowell has made such a careful study, and see what we may learn from it. The artist has chosen two varieties, "the one in tones of light green, the other dark red, with brilliant shining petals and effective spots."

Her general suggestions to the student of pen drawing will be best given in her own words. She says:—"If your subject be a group of orchids, perhaps in a tall vase, do not do too much arranging. They know how to place themselves much better than we know how to place them. Given a reasonable length of stem, and a vase

which is not so wide at the top as to let the flowers scatter, we may be safe in simply placing our flowers in it, letting them fall at random, and giving only an occasional touch here and there.

"In drawing them, after the pencil outline is faithfully made, let us indicate in pencil where the shadows are deepest. Then, upon the spotted leaves, before putting in these shadows, it may be well to ink in the spots in simple little parallel lines, over which, when necessary, the shadow lines may go. This seems generally a safer way than to add the spots afterward, in which case they are apt to blot and result in solid black at the sacrifice of a truthful effect.

"The colour values we shall find it difficult to maintain; and we must perhaps sacrifice some colour, especially in the lighter flowers, in the attempt to keep the delicacy of texture and the light and shade. The stems should have especial attention, their long, sinuous lines being particularly characteristic. We shall find the stems of one variety to be covered with soft hairs, while those of the other are smooth; and in their colour, too, there is much difference.

"A certain grotesqueness characterises the orchid race, a quality of life different from that of ordinary plants, yet not human. Indeed, it may, perhaps, be best described as an impish expression, due largely to the fact that, unlike most flowers, every orchid petal is different from its neighbour, and has its own odd and uncanny twist. We know how closely these strange creatures often imitate other objects, such as bees, spiders, beetles and butterflies; or perhaps, as in the present instance, the lower petal assumes the form of a pouch or bag. Attention



PEN STUDY OF
ORCHIDS · BY
VICTOR DANGON

is specially called to this peculiar grotesqueness, because no drawing of orchids will be of use as a faithful likeness unless it embodies this quality. The student should block out his drawing, first of all, with reference to this. Secure the poise of the flower on its stem, the spirit which makes the flowers seem ready to dance and whirl about, and your technique will be but a matter of time."

THE TREATMENT OF PLASTER CASTS.

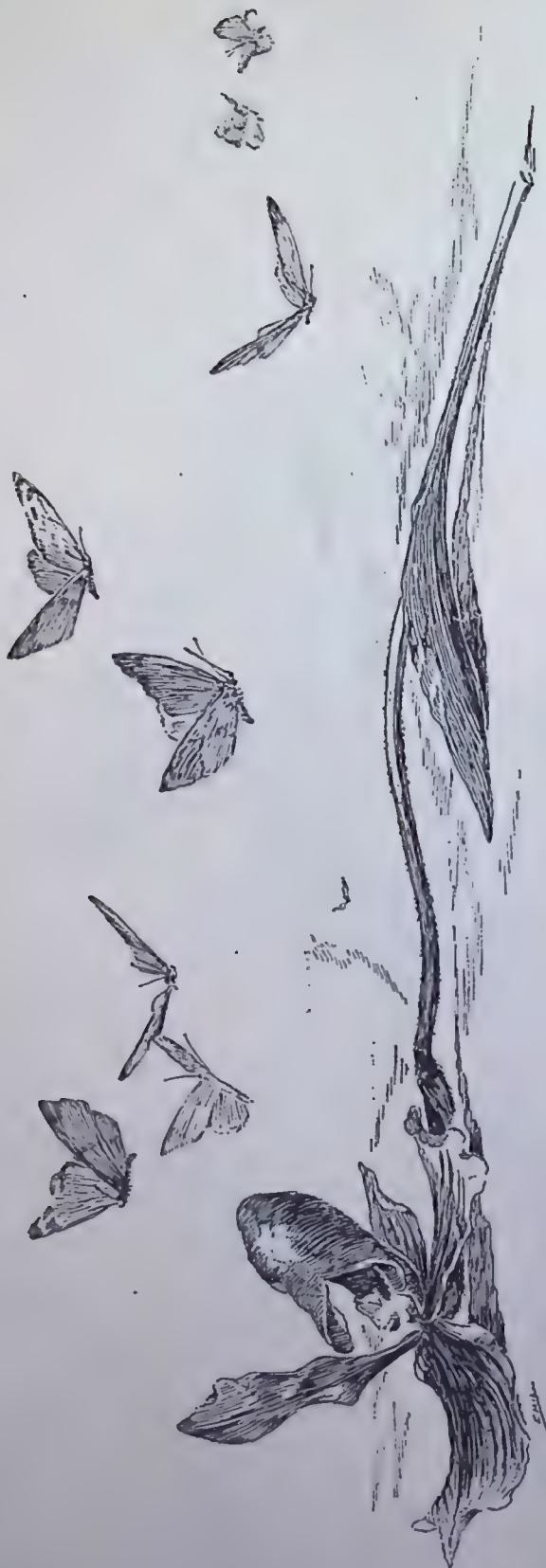
WHEN a plaster cast gets soiled, there is a choice of several things that may be done to it; it may be cleaned, or it may be treated to look like ivory, or it may be painted.

Starch paste, spread over the dirtiest plaster cast with a soft brush, will make it fresh and white as new. The starch drying and scaling off brings all the impurities with it. We know of no other way of cleaning casts without danger of rubbing or otherwise injuring them.

Yellow beeswax dissolved in turpentine is one of the best of the several compounds for ivorising a plaster cast. It produces a soft tone, and communicates a smoothness to the surface without making it objectionably glossy. A cast treated with it will in a short time obtain a colour scarcely distinguishable from that of real ivory.

To paint a plaster cast, first rub down carefully with fine sandpaper the raised lines that show the joins. Next, see that it is free from dust, and then apply some boiled linseed-oil, of good quality, with a paint brush to every part. The oil will probably be almost as thick as a jelly; if so, warm it, and it will become sufficiently liquid for use. When it has soaked in and become dry, put on one coat after another until the plaster will absorb no more; then let the work stand for some hours until quite hardened. It is surprising how much oil the plaster will absorb, although some parts are more porous than others, which causes an unequal discolouration; but this is of no consequence. When the cast is dry, proceed to paint it thinly, mixing turpentine and a little drying oil with the colours selected. About three coats of paint will be necessary, each coat being allowed to dry thoroughly before the next application. The first coat will barely hide the oil stains; the second should make the work look even, and the third and last should impart to it richness, solidity, and smoothness. Success depends greatly on using the colour sufficiently thin; if it is too thick, a patchy, uneven surface will result, and, worse still, all the delicacies of modelling will be lost. The paint should be no thicker than thin cream. A cast which has been properly painted may be washed with impunity.

S. F. J.



PEN STUDY OF AN ORCHID. BY E. M. HALLOWELL.

PEN STUDIES OF
CONVOLVULUS
BY L. LESTER



The National Competition

(Concluded from page 153).

PRINTED MUSLINS.—"Pretty in themselves, but inappropriate for execution in muslin" was the general criticism of the examiners on the designs submitted, and no silver medal was awarded. Bronze medals were given to Ida Harford and Amy Taylor (Battersea), Violet Bennett (Regent Street Polytechnic), and to Gertrude A. Ellidge (Birkenhead).

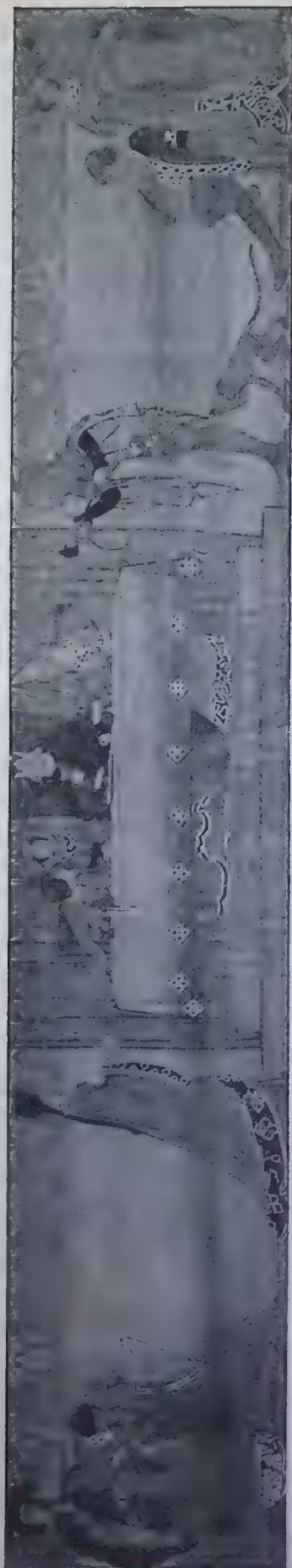
PRINTED TEXTILES.—The examiners "note with regret the absence of any work distinguished in a high sense for character, treatment, or for practical application in relation to Art Industries." For printed cotton hangings, bronze medals were awarded to Thomas J. Nelson (Wakefield), Walter Potts (Lydney), Mary G. Perrott (Camden), for a dainty peacock design. Bronze medals for designs for cretonnes were given to May G. Couch (New Cross), Sarah J. Stott (Leeds); book prizes to Enid L. Edward (New Cross) for a spirited thistle design, and to Linda Preston (Leeds) for a design with a clever grape vine repeat.

WOVEN TEXTILES.—The progress reported last year was found to be more than maintained. A silver medal was awarded to George W. Barber (Macclesfield) for a tapestry hanging of "an imaginative and well-constructed design," and three bronze medals went to pupils of the same school for designs for woven silk hangings and dress fabrics, viz., Arthur Bickerstaffe, Frederick Kenyon, and Samuel Newman. In designs for woven textiles for dresses "a slight improvement upon the standard of last year" is noted.

DAMASKS.—In this class an old trouble is evident: "Many of the designs are very clever, but a proportion of them are too small in detail to be effective in damask." On the other hand, some of them were admirable. Both effective and dainty were two designs for table cloths, which won a silver medal for Kathleen Porter (Chelsea), the one consisting of marine motives, well drawn, but somewhat too stiffly arranged, and a very pretty design of birds and roses. Bronze medals were won by George Harris (Leyton), for some charming designs for serviettes, among them a very clever one illustrating the fable of "The Fox and the Stork"; E. M. Gilliard, Kensington House, Bristol, for a table cloth, with a procession of children; Edith Andrews (Worcester), for a delightfully decorative serviette, in the centre being swinging bells, connected by flowing ribbons held by eight women arranged around the border.

CARPETS.—Very few students seem to be attracted by this interesting class of design, and "the character of the designs seldom rises above a commonplace trade ideal." Book prizes were awarded to Percy S. Colledge and Charles H. Payne for designs for Axminster carpets, and Mark J. Barth, for a Wilton—all from Kidderminster.

Silver medals were also awarded to Florence Longstaff (Durham), Marion Small (Handsworth),



STAINED WOOD PANEL FOR A PIANO FRONT • SILVER MEDAL • BY
EDITH M. BROMHALL • PUPIL OF THE REGENT ST. POLYTECHNIC



DESIGN FOR A CARVED OAK FRAME
BY CHARLES H. GAIT • SILVER MEDAL
PUPIL OF PLYMOUTH TECHNICAL SCHOOL

Arts and Crafts.

and Percy A. Wise (Birmingham). Bronze medals were won by Edward Baugh, Amy F. Danks, and Catharine M. Davis, all of Wolverhampton. The large bold design for a hanging, by Miss Davis, of rooks and peas and pods very decoratively arranged, was especially meritorious.

DESIGNS FOR BOOK-COVERS.—We do not know whether the satisfaction expressed by the examiners at the "Healthy average level of attainment shown in this class" is supposed to extend to the execution of the specimens on exhibition or whether it refers only to the designs. In either case we could find little worthy of commendation. The designs certainly were in no way remarkable. The forwarding of Miss Sleight's book, awarded a bronze medal, was so poor that the book seemed to be coming to pieces, and the tooling was very imperfect. Indeed, one could but wonder at the choice of such an elaborate treatment by a student who evidently had hardly got beyond the elementary stage. Bronze medals were earned respectively by William Mellor, Manchester, whose name will be familiar to our readers, and by Eugenie M. Richards, Nottingham, for "an embroidered book cover, prettily conceived and skilfully executed." That nothing higher than a bronze medal could be given in this department seems extraordinary, when one considers how many classes in bookbinding there are now in every part of the kingdom, and how excellent is much of their work.

LEATHER-WORK.—The show of work in this class maintains the excellence of last year, the examiners report. There is a greater variety of treatment, more originality and more appropriateness in scale, form, and mode of treatment. The tasteful gilding and staining of the leather is a feature of the work this year. Florence Hornblower (Camberwell), awarded a silver medal, repeats her success of last year with designs for a playing-card box, gauntlets for driving gloves, a trinket-box, and a book-cover, all beautifully executed.

BOOK ILLUSTRATIONS AND COLOUR PRINTS.—The examiners found the standard of work in book illustrations generally higher than that of last year, which might easily be, considering the pooriness of last year's exhibit. For our own part we are heartily tired of the same stilted conventional method of expression which, if persisted in much longer, must assuredly kill free draughtsmanship in England as surely as photography has killed wood-engraving. Still, now and then we find an illustrator able to assert his individuality in spite of the absurd technical conditions imposed. Such an artist is Arthur Watts, of the Regent-street Polytechnic, W., to whom a silver medal was awarded for a set of illustrations of remarkable power, of a somewhat gloomy and tragic kind, originality of treatment from the pictorial point of view and dexterous management of pen work. To Winifred Stamp, of the same admirable school, a bronze medal was awarded for "a set of tasteful and well composed designs for book illustrations, distinguished for the success with which the border and subject have been combined with harmonious

decorative effect." The examiners find "a slight improvement in the standard of work" in the colour print designs, in spite of the obvious fact that "there is still, generally speaking, very little knowledge of the technics of reproductive processes."

A silver medal was awarded to Violet Kell, of Camberwell School of Arts and Crafts, for "a set of designs for playing cards, showing considerable inventive and designing power" (with no little ingenuity, we may add, in two-colour work), and a bronze medal to Grace White, of Lambeth School of Art, "for bright and prettily conceived prints, in a manner which has for some time obtained at this school." A bronze medal also went to Frederick Peter Brown, of Rochester School of Art. We were disappointed at the meagre display of "poster" work, but the examiners found it of "a rather higher standard than last year, showing more variety of treatment and technically more accomplished," although leaving much to be desired in the choice and treatment of lettering. The highest award was a bronze medal, to Jessica Walker, of Liverpool (Mount-street) School of Art, and a book prize was given to Leicester (The Newarke) School of Art.

STAINED GLASS.—The show of work in this class was commended, especially that of the Birmingham School of Art, "distinguished by good understanding of the technique of stained glass, and great taste and inventiveness of design," and a silver medal was awarded to Bertram Lamplugh "for a clever design for a stained glass window, and for a set of exceptionally interesting designs for quarries," the devices in the latter being "exceedingly inventive, appropriately executed, and well adapted for glass." Silver medals were also given respectively to Margaret A. Rope, of the same school, for "an imaginative design, admirably conceived and well planned for treatment in glass, and dealing successfully with the difficult element of grotesque humour," and to Ethel Rhind, of Dublin School of Art.

COSTUMES AND FANS.—There were a few designs for costumes, but none of much merit, and, as usual, the designs for fans were few and meagre as regards invention. It is justly observed by the examiners that in most cases "the designs have no reference to the shape of the fans." It is suggested that "students should be required to fold part of the design, in order to show exactly where the folds of the fan are required to come, and how they affect the appearance of the design."

Among our illustrations this month we give as a Supplement one of the six similar sections of a charming design for an embroidered parasol, by Annie F. Thompson, Belfast. The worked specimen was beautifully carried out, the method of working being clearly shown in the working drawing. The French knot is used with excellent effect. We illustrate on page 213 a design for a table centre in embroidery and ribbon work by Rosina Smith, Battersea Polytechnic, S.W., which we noticed last month.

For Tabulated List of Awards, see pages 240-243.

THE NATIONAL COMPETITION · 1905



DESIGN FOR A TABLE CENTRE IN EMBROIDERY AND RIBBON WORK
BY ROSINA SMITH · BATTERSEA POLYTECHNIC · BRONZE MEDAL

Bookbinding.

A NEW SERIES OF PRACTICAL ARTICLES ON BINDING, TOOLING, AND DESIGNING.

By F. SANGORSKI, Teacher at the Northampton Institute, and
G. SUTCLIFFE, Teacher at the Camberwell School of Arts and Crafts.

XI.—HEADBANDING—LINING-UP.

H EADBANDING is done to give at the head and tail a similar projection to that made by the "squares." As a book is usually taken from the shelf by the headband, the latter should be firmly attached; otherwise it is liable to be pulled off. For this reason a headband worked on the book, and attached to it in working, is preferable to one that is made by the yard and merely glued on. The headband can be made on a strip of thick vellum or catgut, or on cord that has been glued to stiffen it; in either case it should be selected slightly under the width of the "squares," as the thickness of the silk and the double thickness of leather which there will be when the book is covered will add to the width of the band.

If the headband projects beyond the squares it will receive undue wear; and, if below, it will be a disfigurement. As vellum can rarely be found thick enough for the purpose, two pieces can be pasted, placed on either side of a piece of cartridge paper, and given a nip in the press to ensure their adhesion. Two pieces of vellum cannot be stuck together securely, and the cartridge paper will

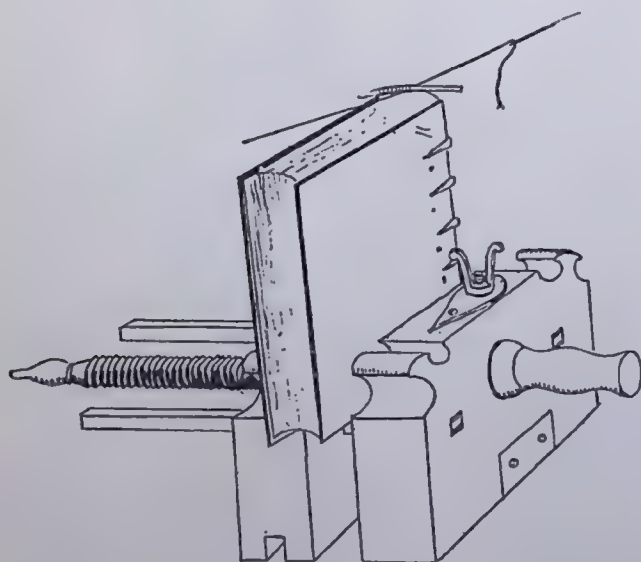


Fig. 54.

help to hold them. When this is dry, strips the required width, and about half an inch longer than the width of the book, can be cut off with a knife and straightedge. For headbanding, the boards should be lowered level with the edge, and the book screwed up in either the plough or press

with the fore-edge slightly sloping towards you (Fig. 54).

Insert a needle threaded with silk (selected to go with the colour of the leather) into the edge just after the endpapers, and out at the back just below the kettle-stitch. A little more than half the silk should be drawn out, and the needle inserted again in the same way (Fig. 55). The silk is drawn out

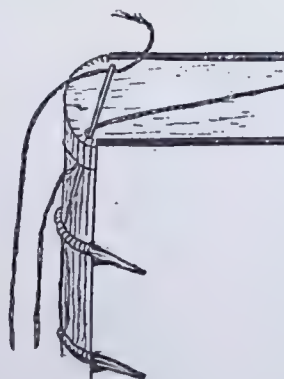


Fig. 55.

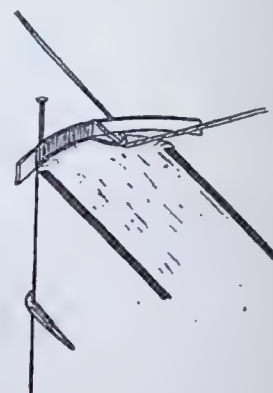


Fig. 56.

until a small loop is left, into which the vellum is placed and the silk is drawn tight to hold it. To keep the vellum in position while headbanding, a pin or needle may be placed behind it in the endpapers (Fig. 56). With the right hand the end with the needle is brought over the vellum close to the loop; the other end is crossed over it with the left hand, and passed behind between the vellum and the edge (Fig. 56). When crossing, the hands exchange silks; that previously held in the right hand being taken by the left, and *vice versa*. This operation is repeated; the other end this time coming over the vellum, and the needle end crossing it and going behind; and so on until about a quarter of an inch has been worked. It should then be fastened down to the book. This must be done when the needle end is at the back. The threaded needle is then brought over the vellum, inserted into the edge and out at the back just below the kettle stitch, and drawn tight. Care should be taken when inserting the needle not to damage the edges of the leaves. The headband is then proceeded with, and fastened down every quarter of an inch. When the endpapers are reached, finish off in the same way as the fastening was done, but the silk is inserted twice into the book instead of once. The silk end in front is then passed under the vellum to the back. Both silks are cut off, leaving about a quarter of an inch which must be frayed out and

pasted down to the back of the book. The ends of the vellum should be cut off close to the silk.

The crossing of the two silks in headbanding makes a beading which should be kept regular and level with the edge of the book. To get this result, both silks should be kept tight, and as each one

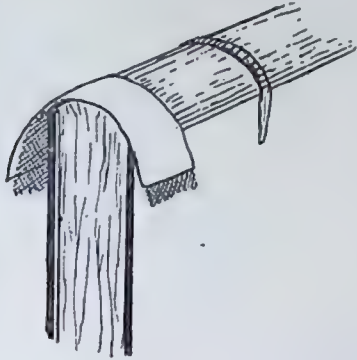


Fig. 57.

arrives at the back it should be pulled just enough to make the bead level with the edge. If pulled too tight the bead will disappear under the vellum, and if not tight enough it will be away from the edge of the book. When being fastened down, the silk should be held tight on the back of the book with a finger of the left hand while the needle is inserted, otherwise the beading may become disarranged. In order to strengthen the headband, and to cover all irregularities made by the kettle-stitch and the fastening of the headband, the book has to be lined up at the head and tail. Place the volume in the lying press with the back projecting, glue the back at each end just beyond the kettle-stitch, taking care that the back of the headband is well glued, and lay a piece of mull (a kind of muslin) over the glued portion. Then glue the mull and lay a piece of common white paper over it (Fig. 57). Rub down well on the back, take the book out of the press, and with the point of the folder press the headband from the front against

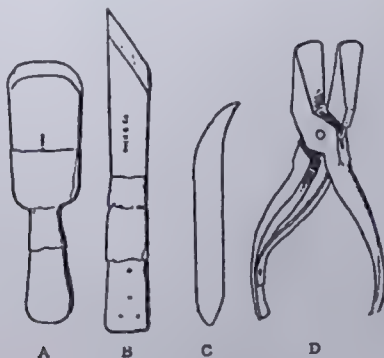


Fig. 58.

the lining, as it is very important that the headband should stick firmly to the covering. When the glue has dried, cut the mull and paper off close to the joint and the top of the headband, and, with fine sandpaper, rub the lining until it is quite smooth.

XII.—PARING.

EXCEPTING where the book is very large, or the skin very small, an average skin is too thick to be used without paring all over. To obviate the necessity for this, skins can be shaved to any thickness by the leather manufacturer, and the cover then merely requires paring—(1) where it is turned in (to enable it to turn neatly over the edges of the boards); (2) where it will go on the back (to allow the cords to be sharply emphasised); and (3) where it will go in the joints (to enable the boards to open freely). There will be a double thickness of leather where it is turned in on the back, and, to prevent this from showing, it must be pared especially thin there. A lithographic stone makes a very good paring table, the top of which must be very smooth. The French paring knife is the most convenient for large surfaces. It should be kept quite flat on the under side, being ground only on the upper side, and should have a gradually tapering edge. When new, the edge will be quite straight,

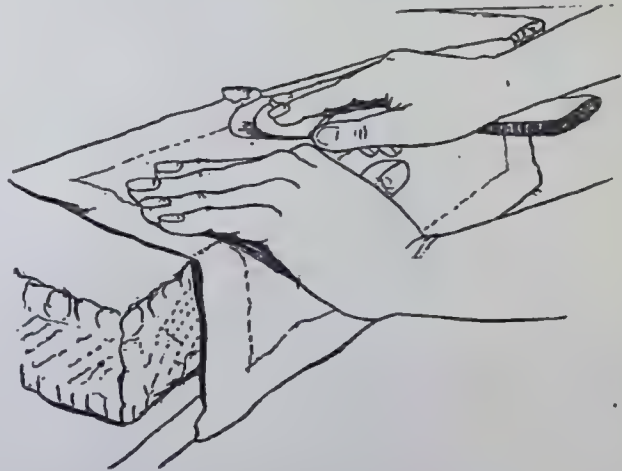


Fig. 59.

but it is better to grind the corners off and make it slightly rounded. A piece of leather pasted round the bottom of the blade and handle will make it more comfortable to hold (Fig. 58A). The oilstone and strop are used after grinding, until a keen, smooth edge is obtained. In paring, the knife is held in the right hand with two fingers extended on the blade near the edge, to give a downward pressure, and the blade is kept quite flat on the stone. The cutting edge is slightly turned downward by rubbing on the paring stone, and so the blade will cut though held flat. The blade, having to be kept flat on the stone, only that portion along the edge which comes within the length of the blade of the knife can be used. The leather is held in position with the left hand, the fingers being on the surface, and the thumb extended on the edge of the stone, and the paring should always take place directly over the thumb (Fig. 59). The cover should first be marked up to show where the paring is required. Hold the book so that the boards and back lie flat upon

the cover with an equal margin all round, and make a pencil line round the edges of the boards. Then draw lines showing the positions of the

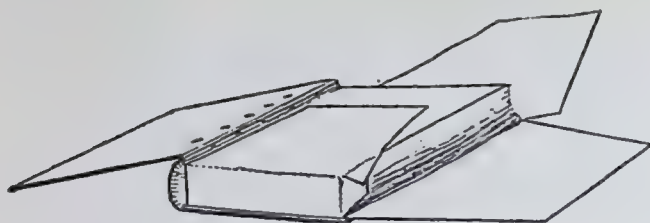


Fig. 60.

joints. These lines will occasionally need replacing as they are erased by the paring, and as they will be of assistance in placing the book down in its correct position when covering, they should still be in evidence when the paring is finished. The turn in should be pared first, then the back and joints, and finally the sides, if paring is required

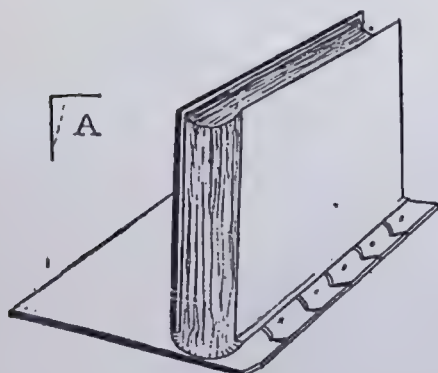


Fig. 61.

there. The paring should start from about a quarter of an inch within the lines and should be so gradual as to make it impossible to detect from where it actually starts. Only experience can tell one just how much to take off. Folding the leather where it will be turned over the boards and running the fingers along the fold will help one to decide whether or not it is thin enough to turn over without making the board unduly thick. It is important that the paring should be done evenly, for if any indentations are made they will show when the book is covered. If the cover is laid flat on the stone, and the tops of the fingers are passed over it, any inequalities can be detected, and these must be pared out. The parings must not be allowed to get under the cover; otherwise they would cause the knife on meeting them to cut through. The inexperienced parer will probably frequently cut through; but such cuts, if not too large, and if they do not come on the joint, can be joined up when covering.

The German knife (Fig. 58B) is a better knife than the French for paring the edges of covers. It, also, should have the under side flat.

XIII.—COVERING.

BEFORE covering, the edges of the books should be "capped up," to prevent them being damaged by the paste. Two pieces of thin sheet celluloid should be cut to the size of the book, and placed on either side of it. A piece of common white paper, just over double the size of the book, is then placed up to the joint, and between the celluloid and the board on one side of the book, and cut as in Fig. 60. The paper is then folded over the head and tail, enclosing the other celluloid, the corners folded as in Fig. 60, and the paper then brought over the fore edge and slightly glued, to retain the whole in position. The cap should be made to fit tightly round the edges of the book, otherwise there will be a difficulty in adjusting the squares when covering. The celluloid is to prevent the damp from the leather penetrating to the book. Thick brown paper or waterproof paper can be used if celluloid is not procurable. The back corners of the boards have then to be cut off. This is done to allow for the

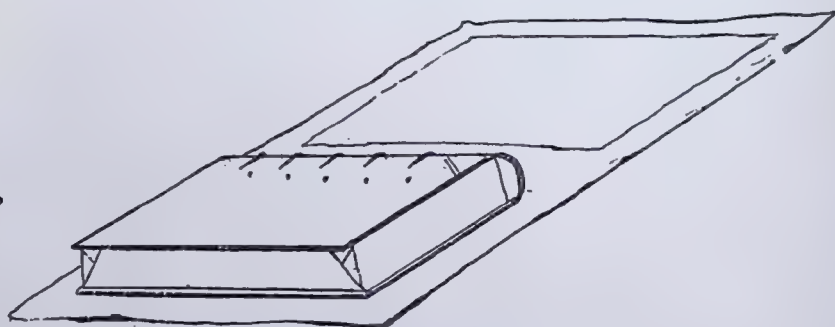


Fig. 62.

leather that will be turned in there, and also to take off the sharp corners, which might otherwise break the leather. Hold the book as in Fig. 61, and with a knife cut off pieces as shown at Fig. 61A, about $\frac{1}{8}$ in. wide and $\frac{3}{8}$ in. long. On a knocking

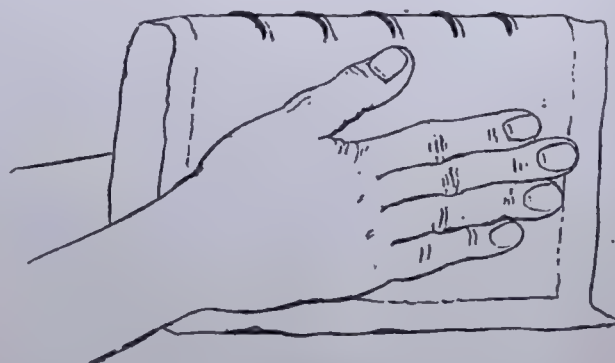


Fig. 63.

down iron the boards should be tapped to square up the corners and edges. If the book has been previously bound, the saw cuts may still show on the back, and these depressions should be filled up with cord fibre glued in. The bands

should then be straightened if necessary, and the book will then be ready for covering. The cover should be well pasted, folded in half with pasted side inside, and left for a few minutes. The damp will penetrate through the leather and make it more pliable to work. It may then need



Fig. 64.

pasting slightly again; just enough paste should be used to make the leather stick, as if too much is put on it will show lumpy. Put a little paste under the slips—this can be done by throwing the board back—and paste the back of the book. Lay the cover on the paring stone and remove any lumps and superfluous paste that may be on either the leather or the back of the book. Adjust the squares, lay the book, closed, on the cover in the place marked for it (Fig. 62) and draw the remainder of the cover over the back and the other side. Stand the book on its fore edge on the paring stone, which should be covered with a piece of waste paper to keep the paste from the stone, and with both hands slightly press the leather from the back towards the fore edge (Fig. 63). Then slightly damp the leather on the back with a sponge and water, and nip up the



Fig. 65.

bands with band nippers (Fig. 64). Remove the waste paper, lay the book down on the paring stone, lift the leather from the side which happens to be uppermost and smooth it down again. This is to get rid of the leather that has been drawn off the back. Turn the book over and treat the

other side in the same way. Then insert the left hand between the book and the lower board, and turn the leather in over the fore edge of the board. Smooth this down with the large folder (Fig. 58c), pressing the leather tightly over and rubbing along the edge of the board, so making the edge as sharp and neat as possible. Now turn the book over and repeat the process with the other side.

To turn the leather in at the head, hold the book so that the boards and back are flat on the paring stone, with the head projecting slightly over the right-hand edge of the stone, and, supporting the book on the left arm, press the boards down slightly away from the headband, and turn the leather in under the headband and over the boards. When doing this care must be taken to avoid getting paste on the headband.

The leather under the headband must be turned in quite smoothly, for if creased it will show on the back. Sufficient should be left projecting to turn over and cover the top of the headband. This, when it is turned over, is called the "head-cap." Turn the leather in all along the boards and smooth it down with the folder as before described. (Fig. 65). At the corners the leather turning in over the two edges of the board should be made to meet at an angle of 45° , the remainder being cut



Fig. 66.

off about $\frac{1}{8}$ inch above the board with a pair of scissors (Fig. 66A), and one edge lapped over the other as neatly as possible (Fig. 66B). The leather is turned in at the tail in the same manner. The squares should now be looked at, for at this stage it will be possible to correct them if they have shifted. Throw back in turn each board, and draw it square with the backing. To obtain a good hinge, the edge of the board must be parallel with and close to the top of the ridge made in backing (as in Fig. 67A) and the board should be brought to as near the position shown as possible. A bad hinge is shown in Fig. 67B. This may be caused by either the leather or slips being too thick in the joint. At the same time remove any creases that may be in the "turn in" at the joint. A piece of thick thread is now tied tightly along the joints, passing across the head and tail and pressing the leather in where the back corners of the board have been cut away (Fig. 68A). The slip knot given in Fig. 68B can be used conveniently when doing this; it should be made fast by tying the ends together.

The head-caps should now be set. Holding the book in the left hand, press the leather into the

corners with the point of the folder, and flatten it down to cover the top of the headband (Fig. 68A). Then press the head-cap firmly against the paring stone and rub round with the folder until a sharp edge is obtained. Now, nip up the bands again until the leather adheres well on each side, and they appear at right angles with the back. The "band-stick" (*i.e.*, a flat piece of smooth wood, usually boxwood) can also be used for this purpose. The



Fig. 67.

leather between the bands is then rubbed down with the band-stick, the cover sponged over with water to remove any paste that may have got on, and the book, with a piece of clean paper on each side, is placed between a pair of pressing boards and left for at least twelve hours.

During the operation of covering, care must be taken that the leather does not get marked. When damp, it will mark very easily, and such blemishes will be found difficult to remove. It will also easily stain, especially if of a light colour; therefore, everything that is used in the work should be clean. Tools made of iron or steel should not be allowed to come in contact with the damp leather, for damp iron or steel causes black stains which it is almost impossible to remove. For this reason it is best to use nicked band nippers for covering and a paste-brush bound with string, instead of iron. The paste should be kept in a wooden tub, never in anything made of metal.

The best side of the leather should be put on the front. Levant Morocco should not be stretched or rubbed much; otherwise the grain will disappear.

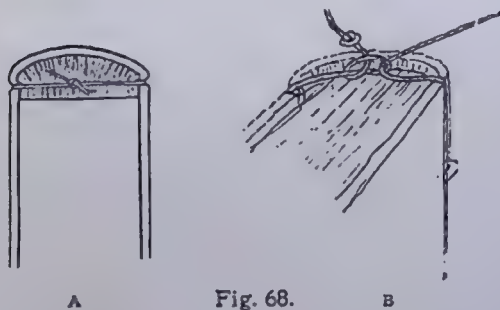


Fig. 68.

It is important that the operations in covering should be done as quickly as possible and in the order we have given, as there is a danger of the paste drying before the covering is completed.

The leather should be made to stick well on the back, otherwise it will be thrown off when the book is opened. If it seems to be getting dry there, it should be dampened with water.

(To be continued.)

Imitation Antique Furniture.

WE think we know something in England about "faking" furniture to make it look "antique," and in a special line certainly there is at Chester at least one manufacturer who is an artist in this line; "Wardour Street" is greatly indebted to him for some of its most imposing "old Stuart" wardrobes, cabinets, and dressers. But there are "truqueurs" in Paris who go in for much more difficult work, and we dare say could give this gentleman points even in his own specialty.

Of course nothing is easier than to give a look of antiquity to a carving done yesterday. Some walnut rinds boiled in a cauldron furnish the means. But suppose the amateur should know a thing or two and should require something more than a skin-deep appearance of age? Well, the rascally dealers know a little more! With a burnisher they go over the wood so as to close the pores by bruising it. They take a hard brush to round off the edges. Finally, they cover the thing with mud and dirt to make it look authentic and prevent the buyer from seeing what it really is. There are collectors who have a predilection for worm-holed and ant-eaten furniture. The effect that the termites have on wood is imitated by nitric acid, and the worm-holes are bored with fine augers specially manufactured. The artist in Chester, we have heard, peppers his old cabinets with rather fine shot. Better than that, in Paris they keep live worms, and set them to make worm-holes to order. The late M. Eudel described the work as he saw it going on. Some "antique" credences were in process of construction. The backs were made of old wood already worm-eaten, bought from some contractor who had been tearing down old houses. To this was attached modern cabinet work and carvings done from some old design. The workmen had come to a most interesting part of the fabrication. They were armed with heavy clubs, and were using them on the poor credences as if they were New York policemen "keeping their hands in." The manufacturer explained that this was to obtain the cracks, the clefts, the chinks which a buffet of the supposed age would have gained by knocking about during the ages.

The "truqueurs" occasionally overdo the thing. They imitate Henri Deux furniture in unstained wood, ignorant that most of the larger furniture of that time was coloured by their own favourite tincture of walnut rinds. But the fact is that only a few of them are specialists; the rest are too busy making money to afford time for study, and they take little pains with their compositions. Old panels worked over to restore their reliefs are put together with pilasters fresh from the carver's hand. A few old planks and four legs turned in a lathe make a Louis XIV. table. An old marriage coffer, which had long been used as a manger, is fixed up with caryatides,

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z A B C D E F G H I J K L M N O P Q R
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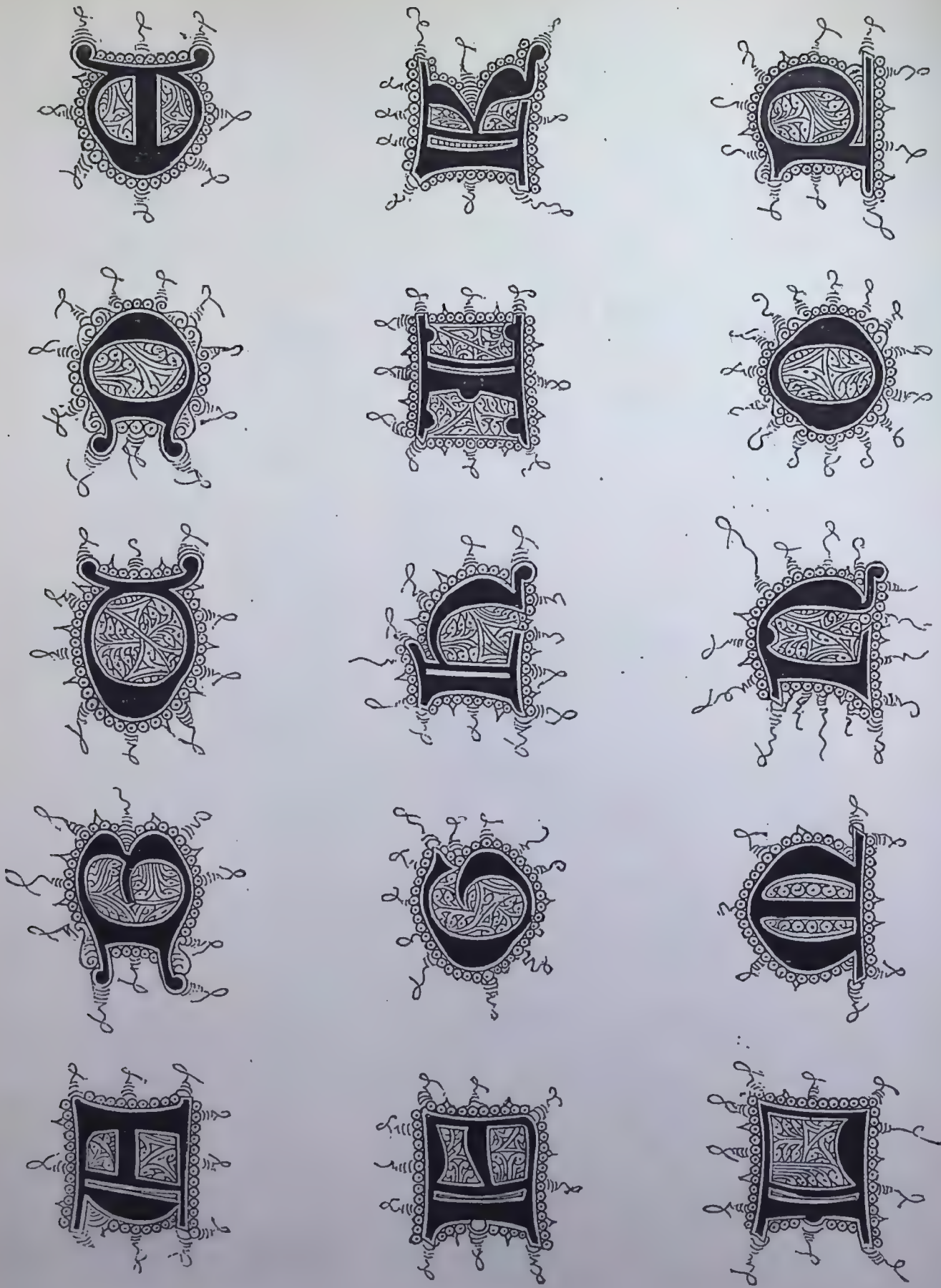
from Brass Bp Ceste, Salisbury Cathedral 1578 (1576)

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z A B C D E F G H I J K L M N O P Q R

Leybourns "Dialling" 1700

ALPHABETS FOR ART WORKERS

NO. VI. (From the Collection of Mr. GAWTHORP)



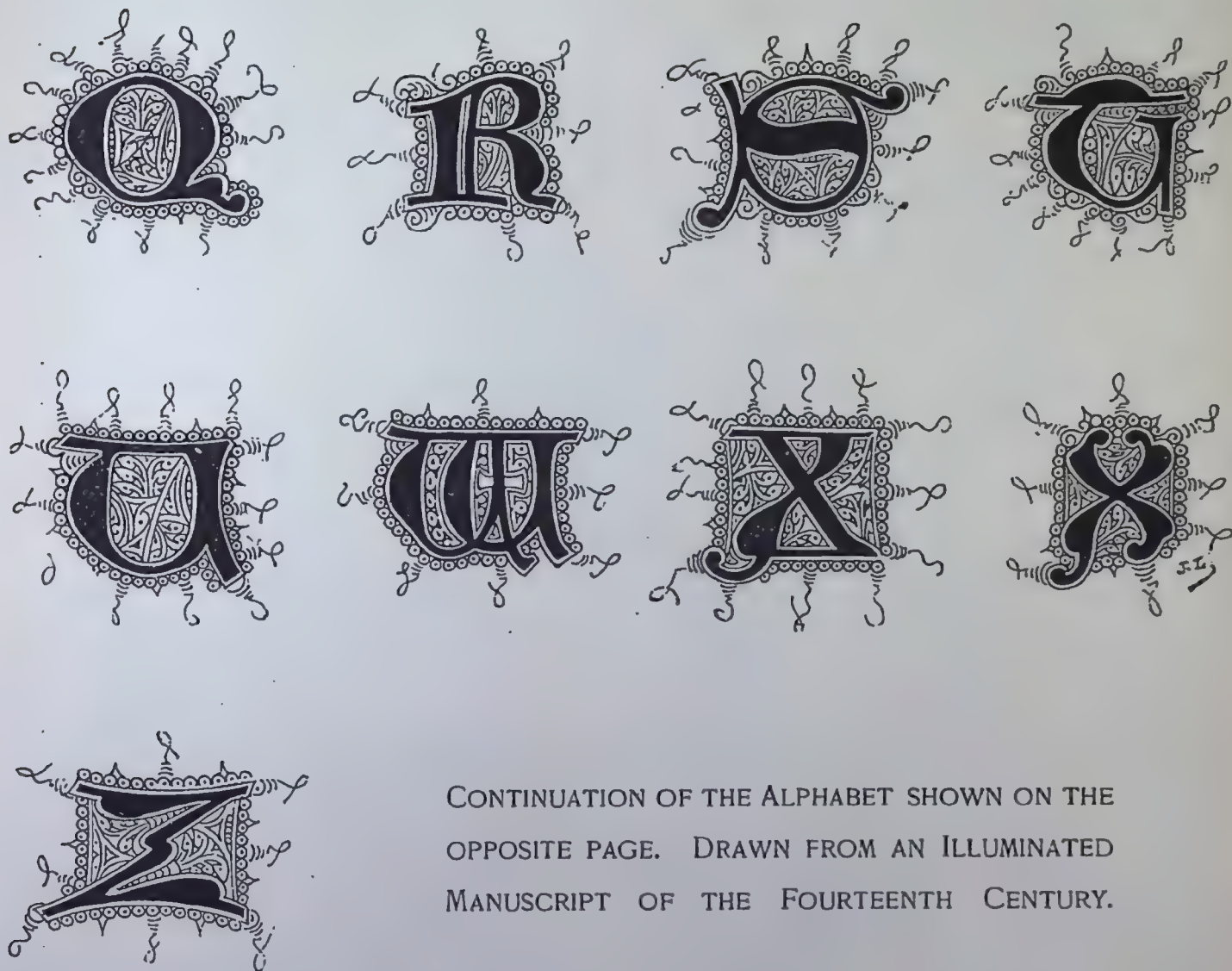
ALPHABET DRAWN FROM AN ILLUMINATED MANUSCRIPT OF THE FOURTEENTH CENTURY.

Arts and Crafts.

a history is invented for it, and it is sold for a little fortune.

Many real old pieces have been painted over. In such cases, the paint generally preserves the more delicate touches of the chisel, which, without it, would have been worn away. Amateurs are glad to find a work which has been so preserved. With encaustic they remove the paint and enjoy

for as long a time as possible. The panels become full of minute cracks, into which and into the pores of the wood the paint penetrates. After being for a year or two stored away they are washed with potash so as to remove the paint unequally and get it understood that they have discovered these interesting sculptures under their coating of colour and varnish. This is fine work, and other



CONTINUATION OF THE ALPHABET SHOWN ON THE
OPPOSITE PAGE. DRAWN FROM AN ILLUMINATED
MANUSCRIPT OF THE FOURTEENTH CENTURY.

hugely the beauties which they then bring to light. Some of the sharper dealers have noticed this, and have established, in Auvergne, a special industry. From old cupboards, which they pick up sometimes for a trifle, they tear out the panels, which they carve in Gothic or Renaissance style, and cover with several coats of paint. These old panels lend themselves admirably to the fraud. They are made of single pieces of wood, thick and unwarped. After painting they are exposed to the sun to dry

dealers, as well as collectors, are sometimes deceived by it.

Many manufacturers who reproduce old works of art are honest; they dispose of their wares at reasonable prices and as modern imitations. Our Chester artist, for instance, is supposed to sell "only to the trade," who understand perfectly what they are buying; it is the intermediary dealers who swindle the amateurs and the public. M. Dasson, the eminent "ébéniste" and "bronzier," of

Paris, sold for their real worth and as modern imitations those pieces of furniture which certain "truqueurs" seasoned and oldened before they resold them as antiques to the Duke of Hamilton, at whose famous sale they fetched many times their worth. Some of M. Dasson's admirable reproductions of Louis Seize furniture are to be seen in the Wallace collection at Hereford House, and it is impossible to point out that they are in any respect inferior to original pieces there of the same character. Gouthière's ormolu mountings are deservedly held in high esteem by connoisseurs; yet M. Dasson can reproduce them exactly. But it is not against costly reproductions of this kind that the public need to be cautioned.

M. M.

Wrought and Cast Lead Work.

A VARIETY of metal-work very suitable for amateurs is wrought lead. In this way many small articles may be made, such as match-boxes, postage-stamp boxes, trays, sconces, photograph frames, and, indeed, any object that can be wrought in hammered brass. A peculiarity of the material is that several modes of working and decorating may be used upon the same piece, none requiring much bodily strength, or skill, except in the designing.

For simple casting of small objects, lead is more suitable than any other metal. It requires no great degree of heat, can be melted on a kitchen stove, and can be poured into the mould from a kitchen spoon. It gives a very sharp and delicate cast—so much so that Benvenuto Cellini and other great Renaissance metal-workers were accustomed to use it for proofs. The best process to employ is that known as "cire perdue." The statuette, or plaque, or other object is modelled in wax, which is then coated with plaster-of-Paris applied moist, with a brush, in many layers. When a sufficient thickness (a quarter of an inch or over, according to the size of the object) is obtained, the wax is melted out, and the lead is run into the plaster mould. There is really very little risk in using this process in reproducing small objects, though the mould has, of course, to be broken to release the lead, and its simplicity and the fact that no chasing or reworking is required should recommend it to the novice. Lead is, of course, much less liable to damage than either wax or plaster; but, if necessary, it may be made very hard by an admixture of a little antimony, from one twentieth to one third, according to the degree of hardness required. The last proportion will give a metal like that used for type, and nearly as durable as bronze. Inkstands, boxes made of cast panels soldered together, paper weights, small candlesticks, and other useful articles may be made in this way.

Lead may be hammered into trays, sconces, and plaques exactly as brass is and much more easily. The articles thus made can be decorated in a variety of ways. They may be incised with a graver or with a sharp point; they may be stamped

with small hand stamps; they may be pierced in patterns with chisel and mallet; small reliefs may be soldered on to them; and, lastly, the solder itself may be applied in patterns. As it remains bright while the lead becomes dull, it makes in a little time a very effective decoration.

The manner of making a pattern with solder on lead is as follows:—

The article is covered with a coat of size mixed with lampblack, on which the pattern is drawn or transferred. The parts that are to show in the silvery colour of the solder are scraped clean with a steel eraser and rubbed with a little sweet oil. The solder is then applied in the usual manner with a small copper soldering "iron." It will take only on the scraped parts, and the black ground can be allowed to stay or may be wholly scraped off if desired. The solder may be made to look like gold by giving it a coat of yellow varnish. A similar but not so brilliant effect may be obtained more easily by simply scratching out a pattern in the lead and varnishing it to prevent the newly exposed surface becoming dull again.

If it is desired to ornament lead work with colours, the best plan is to incise the pattern deeply and cover the ground with coarse cross-hatching. Common oil paints may be rubbed into the spaces thus prepared if the object is intended for interior decoration. If it is to be placed out of doors, coloured mastics will be better.

To gild lead, scrape and cross-hatch the surface, then apply a ground of linseed oil and turpentine in equal quantities, in which have been boiled a thick mixture of white and red lead. When this is nearly dry, apply the leaf gold and burnish. When the worker is near an electroplating establishment, however, it will be better to have the lead gilt there, as is often done with the leading of small stained-glass windows. The quantity of metal to be applied can be regulated at will, and the object may be either slightly or heavily plated. Partial gilding can be very easily effected in the electric bath by stopping out with varnish the parts which are not to be gilded, and very beautiful decorative effects may be attained in that way. Lead will also take copper and silver plating readily in this bath.

MARTIN FISHER.

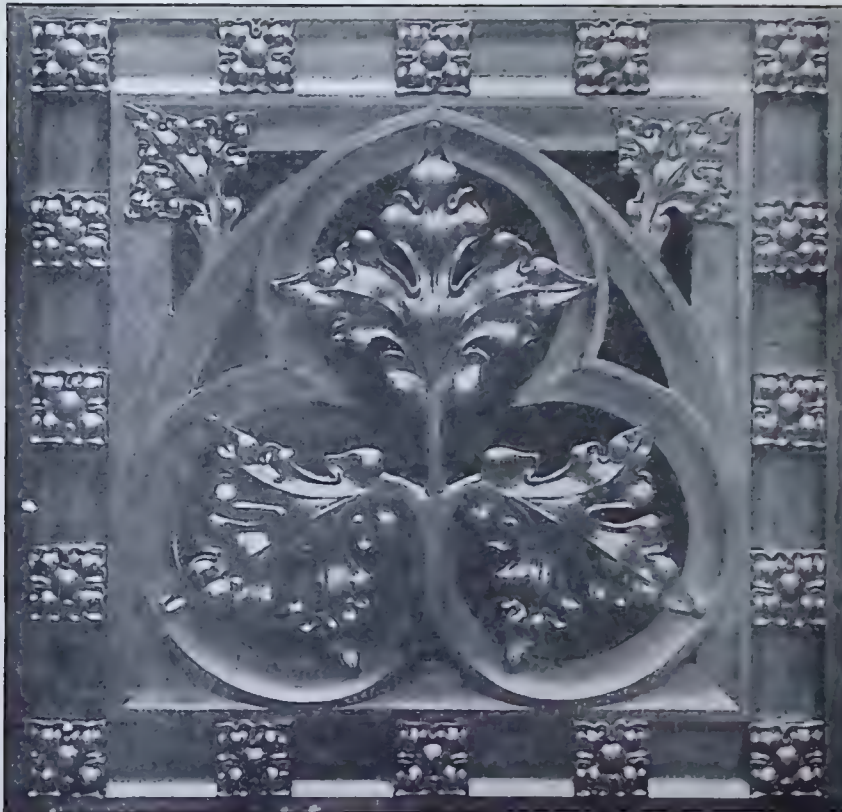
THE square panel in repoussé copper by Mr. Gawthorp will be found suggestive to the metal worker. The three chief leaves are well modelled in high repoussé, the two upper ones slightly less so, and the mouldings are sharply brought up at the edges and smoothly hollowed, the rosettes being raised sharply from the hollows to the highest surface level. The ground around the centre leaves, which stand out almost to the surface level, has been pierced and cut away, and the spandrels have been treated in the same way, so as to form a front through which light and air may pass. True modelling, bold relief, and sharpness of edge in such work are more essential than fineness of finish in details.

RIGHT AND WRONG IN ART.

WHAT is right and wrong in art is a subject of constant discussion by the critics. A favourite theory is that if art gives pleasure it is right, but if it is disagreeable it is wrong. At first sight this seems promising, because it recognises the importance of the pleasure-giving element in art, but there follows a difficulty which is thus set forth by Philip Hamerton: "To whom is the pleasure to be given? To you? To me? To a French critic, or to a German? We shall probably receive the most different degrees of

the "house-breakers" who undertake the removal of old buildings, and who sell for a fraction of their cost marble and wooden mantels, doors, windows with their frames, and shutters, wall panellings, and, in general, all the larger ironwork, woodwork, and wrought stone of the buildings that they take down. Some beautiful old mantels and panelling are often secured by this means.

—
THERE are colours to be avoided in wall-papers—on sanitary considerations—particularly those chosen for bedrooms. Chrome yellow is the most brilliant yellow used in the trade, but is very



PANEL IN
REPOUSSÉ
COPPER
BY T. J.
GAWTHORP

pleasure. Again, according to this theory, the same picture is wrong at one time and right at another, according to the changes of fashion, though its own qualities have not changed, unless by material deterioration, for the worse. The truth is that there is no absolute rule of right and wrong in art easily learned and easily applied. Right and wrong exist in art, but they are always relative. We tolerate a thousand deviations from truth, and say nothing about them; then comes some one deviation that we do not feel disposed to tolerate, and we plainly express regret that the artist should have been guilty of it. Why this exception? The answer depends entirely upon the circumstances of the case."

—
PERSONS about to build or to remodel their houses will thank us for the hint to visit the yards of

dangerous, as it is simply chromate of lead, and all salts of lead are injurious. For the same reason, red lead, often used in cheap papers, should be avoided. Scheele's green, or emerald green, is a combination of binocide of arsenic and binocide of copper, and, of course, very dangerous; and Prussian blue, containing sulphate of iron, is also to be rejected.

—
A HOT solution of verdigris will colour marble green. Yellow may be obtained with orpiment dissolved in ammonia; various reds, with carmine and aniline purple; blue, with sulphate of copper.

—
"It is the best possible sign of a colour when nobody who sees it knows what to call it," says Ruskin. This is well to bear in mind in planning interior decoration.

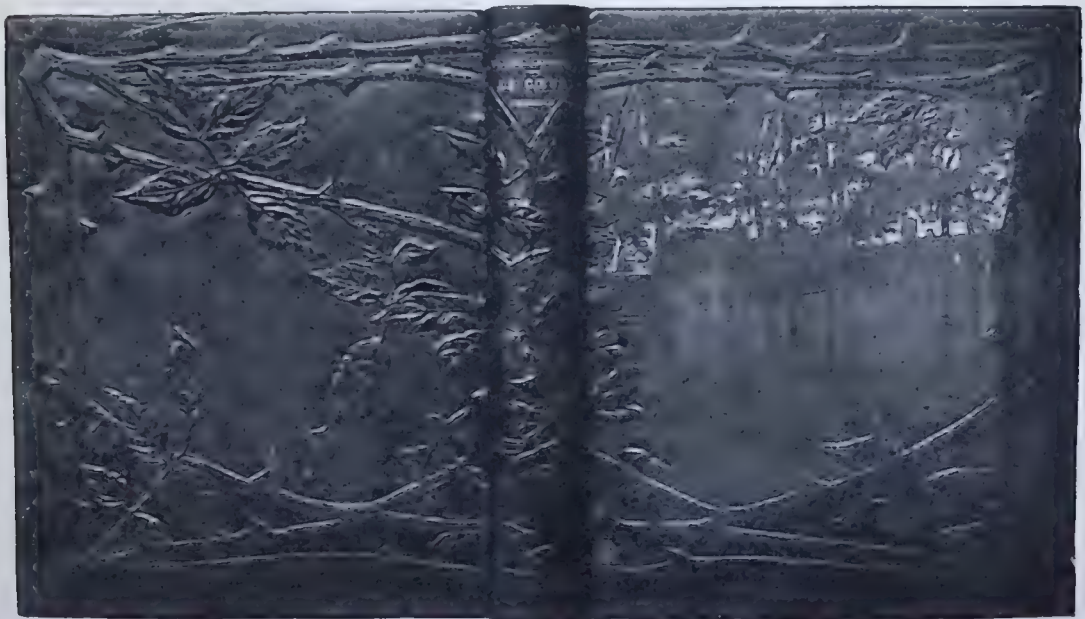
Applied Art at the Paris Salons, 1905

(Continued from page 124).

THIRD NOTICE.

IN our second notice on this subject there was an error for which we must apologise. The ingenious exhibit of a branch of apple-blossoms executed in bread-crumbs at the "Old" Salon was ascribed to Mme. Marguerite Lecreux, instead of to Mlle. Suzanne Meyer. The exhibit of Mme. Lecreux was something very different. It consisted of a remarkable group of decorated leather bindings, in which the theme of each book was illustrated on

from the artistic objection that the constructive lines of the back break the continuity of the design, there is the practical objection that a cover of this description cannot be properly secured in the first instance, and if it should become detached, there is no substantial way for restoring it. The five bands on a flexibly bound book indicate its constructive requirements, and when these are ignored, as in this case they would have to be, tapes would have



LEATHER BINDING WITH MODELLED AND STAINED DECORATION.

Shown at the "Old" Salon. By Mme. MARGUERITE LECREUX.

the cover by modelling and painting, and some of this lady's ideas evinced no little fancy and ingenuity. An extreme example was in a "Histoire du Pont d'Alençon," in which there was not only reproduced in absolute facsimile, on the cover, a specimen of the lace, but the actual needle was introduced, showing it ready to carry the work forward to its next stage to completion. The binding for "Le Cœur Chemine," which we have reproduced, has less realism and more art, and better still one for Pierre Loti's "Pêcheurs d'Islande," with a daintily painted marine view with accessories of rocks and cross in relief. The camera has not done justice to this latter binding, and we do not show it. The single example we give of Mme. Lecreux's—inadequate as is the reproduction—may suffice to illustrate her method, which we must say is not suitable for serious bookbinding, although it may serve well enough for portfolios or blotters. Apart

to be used instead, and no good binder would use tapes on a valuable book. The alternative would be to use a hollow back, and the employment of such a sham, we need hardly say, is opposed to the first principles of sound binding.

We have already spoken of the talent of M. Henri Hamm, and have given examples of his skill in design. Those we show now are no less notable than the previous ones for their almost severe simplicity; but this, we would remark, is a quality not necessarily implying poverty of invention, although the contrary might be assumed by the uneducated observer: it shows, rather, how by the subtle process of elimination a fastidious artist may attain to the perfection of grace of line. M. Hamm always takes his motive from nature, usually either from insect life, as with the carved horn articles for the toilet which we reproduce from his exhibit at the "New" Salon, or from

Arts and Crafts.



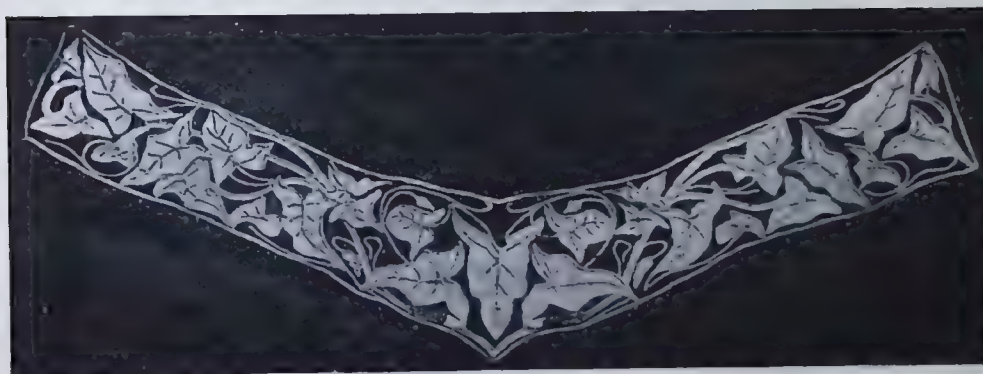
Among several remarkable examples of poker work upon textile fabrics was Mlle. Marguerite Fanton's cushion of old ivory velvet upon which a design of wistaria was worked by depressing the nap and slightly tinting the leaves in green and the flowers in tones of mauve and pink. No less exquisitely carried out was a "pokered" design on a white velvet lambrequin for a chimney-piece, by Mlle. Camille Porlier; but what could be more inappropriate than decorations of such delicacy for the purposes for which they were intended?

I. CARRICKMACROSS LACE FRONT.

By Mme. CAROLINE TAVERNIER.

II. CARRICKMACROSS COLLAR.

By Mme. CAROLINE TAVERNIER.



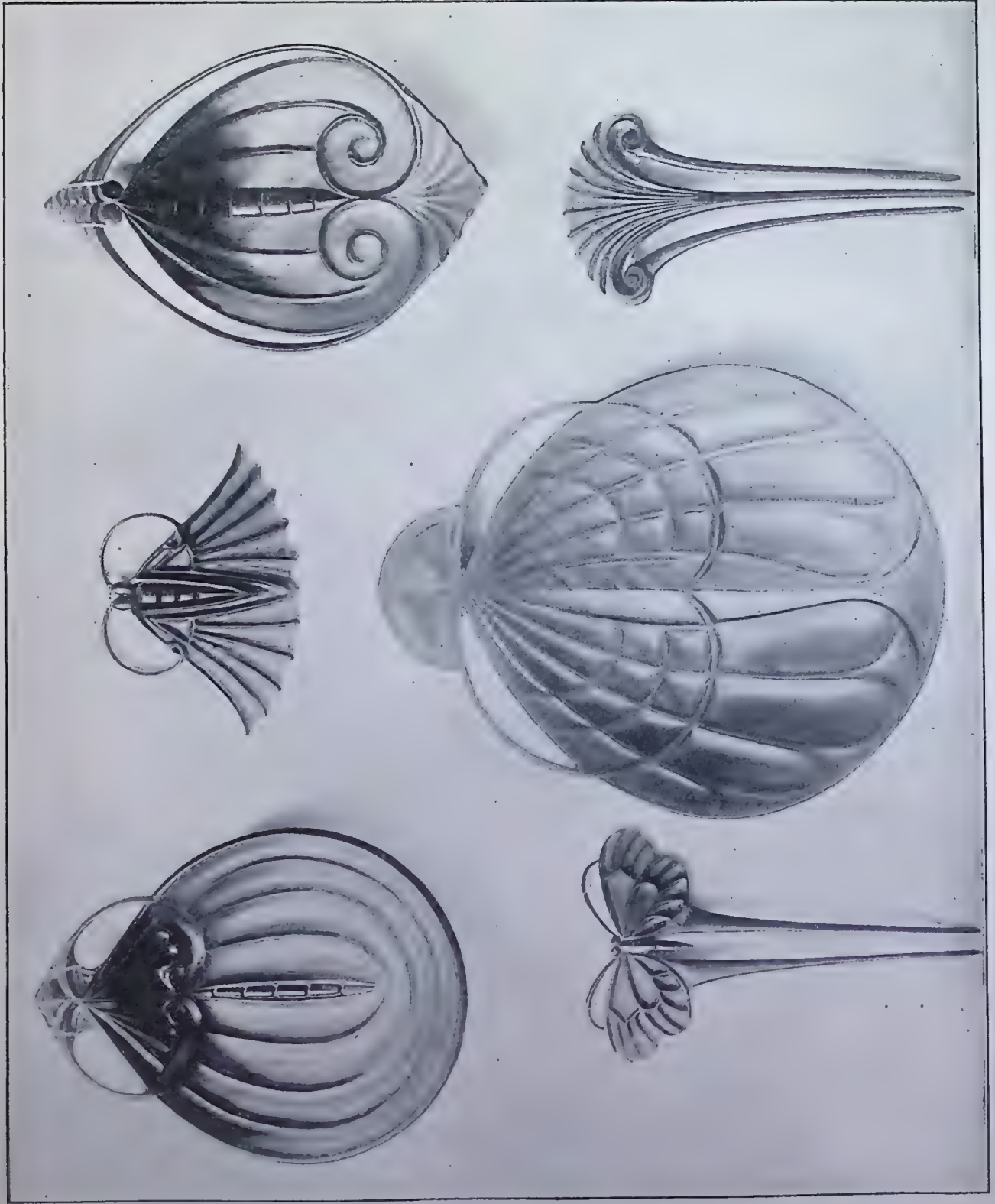
III. CARRICKMACROSS GUIPURE HANDKERCHIEF.

By
Mlle. MORISSET.

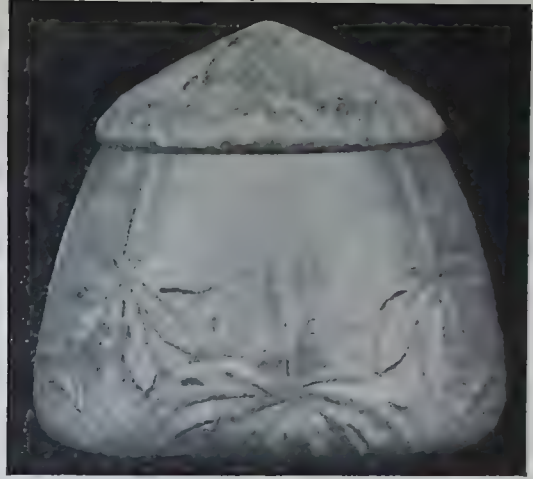
plant form, as was charmingly illustrated in a previous issue of the magazine. He himself executes every detail of his models. According to present English ideas, his carving, regarded merely as wood sculpture, is carried to too high a degree of finish, the surface being left absolutely smooth. But on the Continent they do not regard this as a defect. Nor do we so regard it in the present instance, for it must be remembered that his dainty models, executed in hard wood, are destined for reproduction in metal. It was a small toilet table box, very similar to that shown to the right on page 227, to which we referred in a former issue of the magazine as having supplied the models for a complete tête-à-tête tea service brought out by a well-known English firm.

We show a few of the many excellent examples of Carrickmacross lace. The designs of mulberry foliage for a lace front and a collar, by Mme. Caroline Tavernier, introduced a curious touch of realism in the former by showing silkworms feeding among the leaves. One of these will be noticed pendent in the middle of the upper design.





HORN TOILET ARTICLES BY HENRI HAMM
SHOWN AT THE "NEW" SALON • PARIS • 1905



MODELS FOR SILVERSMITHS. DESIGNED AND CARVED BY HENRI HAMM,
NEUILLY-SUR-SEINE, PARIS.



CARVED FRAME, IN HIGH RELIEF, FOR A BAROMETER. BY MURIEL MOLLER.

SCHOOL OF ART WOOD-CARVING
(SOUTH KENSINGTON)

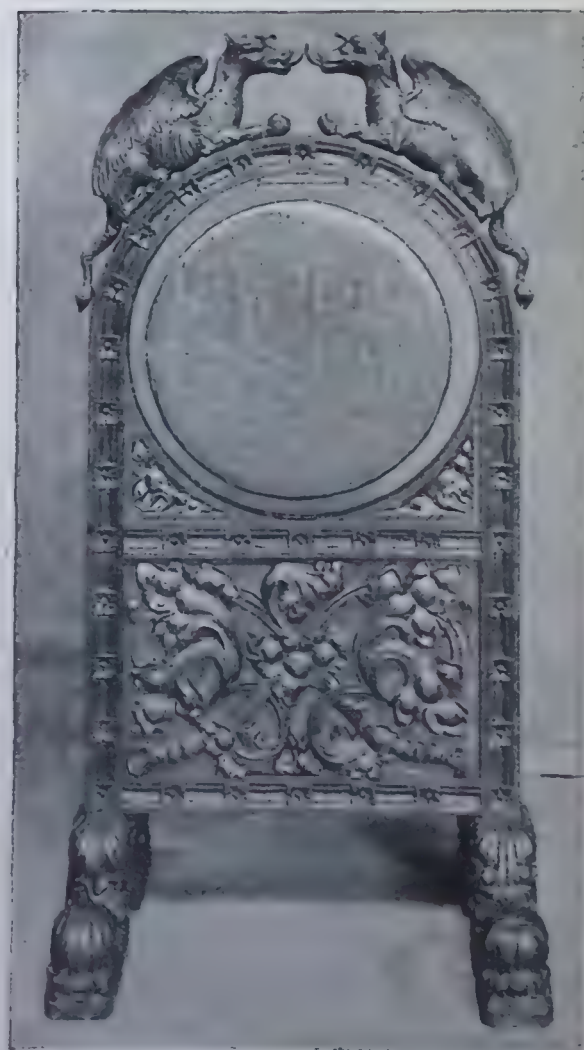
PANELS IN RENAISSANCE STYLE
CARVED BY FAULKNER JAMES

THE HEADS (4 IN. × 4 IN.) IN OAK
MUSICAL TROPHY (3½ IN. × 11 IN.) IN WALNUT





SOME
WOOD - CARVING
FROM A RECENT
EXHIBITION AT A
CHELSEA STUDIO



- I. CENTRE PANEL OF A BUTLER'S TRAY.
Designed and Carved by Miss ETHEL M.
BLACKBURN.
- II. MINIATURE CABINET. Adapted from a Panel
in the Victoria and Albert Museum. Carved
by Miss CONSTANCE M. IDLE.
- III. GONG STAND. Carved by Miss KEYL.



DECORATION IN GESSO FOR A FRIEZE. BY F. G. BRYCE.

WE give some further reproductions of the excellent work done at the School of Art Wood-carving, South Kensington. The school has been re-opened after the summer vacation, and we are requested to state that some of the free studentships maintained by means of funds granted to the school by the London County Council are vacant. The day classes are from 10 to 1 and 2 to 5 on five days of the week, and from 10 to 1 on Saturdays. The evening class meets on three evenings a week and on Saturday afternoons. Forms of application for the free studentships and any further particulars relating to the school may be obtained from the manager.

* * *

As we have had occasion to remark before, utility is a pleasing characteristic of the products of the wood-carving studio, at the Pheasantry, conducted by Miss Ethel M. Blackburn and Miss Constance M. Idle. The accompanying illustrations are examples of this. Although the first object apparently is only a panel in flat carving and chip-work, it represents the centre of a butler's tray, into which it is incorporated by strong lock hinges; a folding stand, also carved, goes with the tray, the whole forming a convenient tea-table, designed and carved by Miss Blackburn. The miniature cabinet, the work of Miss Idle, is carved both inside and out, and when open forms a sort of tryptich. We understand that the design is adapted from a panel in the Victoria and Albert Museum. The gong stand was carved by Miss Keyl.

* * *

It should interest those who do decorative painting on tapestry, canvas, and other textiles to know that by using the Windsor Tapestry Medium with their oil colours they can make them as limpid and easy to flow from the brush as water colours. What is no less interesting is that ordinary linen, calico, diaper, silk, satin, cartridge, and other papers, as well as canvas, can by this means be painted upon in oil colours, and may be washed without injuring the painting. The medium is a special preparation of Messrs. J. Barnard & Son.

We hear, by the way, that a discovery has been made by a lady by which all water-colours may be made indelible, but we can not yet give any particulars about it.

* * *

PANEL pictures for doors can be painted on zinc, cut to the proper measurement to fit in the panels. Paint in oil, as if on canvas, and, if possible, with bristle brushes, as broad and simple effects alone are appropriate to this unpretentious mode of decoration.

* * *

THE CARVED HALL SEAT, by Henry L. Fry, will be completed in the next issue of the magazine. With the final detail, suggestions will be given for the treatment of the entire design.



PANEL FOR WOOD-CARVING, FROM AN OLD RENAISSANCE DESIGN.

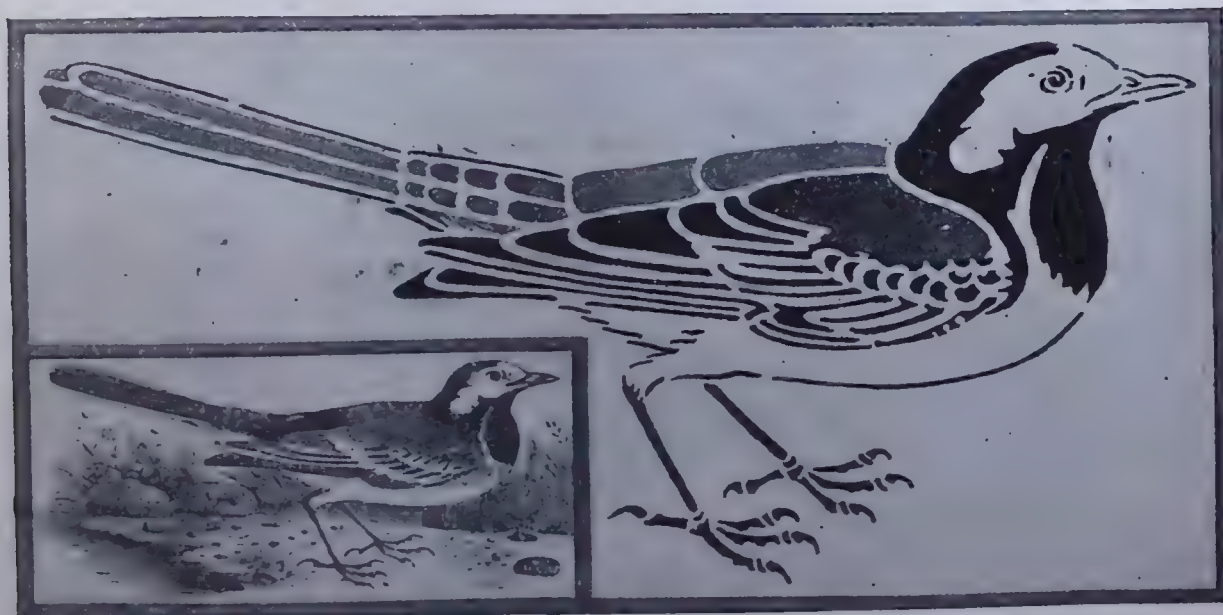
Practical Aids to Art Workers.

BOOKS SO FAR REVIEWED, AND SELECTED FOR OUR ART WORKER'S AND ART LOVER'S LIBRARY.				
TITLE.	AUTHOR.	PUBLISHERS.	PRICE.	REVIEWED.
"FIGURE DRAWING"	RICH'D. G. HATTON ...	Chapman & Hall, Henrietta Street Covent Garden...	7/6 net.	Vol. II., No. 8.
"MODELLING" (2 vols.)	E. LANteri ...	" "	15/- each	" No. 9.
"HANDBOOK OF PLANT-FORM" ...	ERNEST E. CLARK ...	B. T. Batsford, 94, High Holborn " "	5/- net	" "
"PRINCIPLES OF DESIGN" ...	G. WOOLLISCROFT RHEAD ...	" " " " " " " "	6/- net	Vol. III., No. 16.
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"WOOD-CARVING"	GEORGE JACK ...	John Hogg ...	5/- net	Vol. II., No. 7.
"BOOK-BINDING"	DOUGLAS COCKERILL ...	" " " " " " " "	5/- net	" "
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"LETTERING IN ORNAMENT" ...	" " " " " " " "	" " " " " " " "	5/- net	" No. 12.

"BIRDS AND THEIR DECORATIVE TREATMENT."

THE portfolio which comes to us bearing the above title will be warmly welcomed by art teachers, art students, and art workers, for something of the sort has long been needed. The contents are a fascinating series of decorative designs beautifully printed and faultlessly reproduced from originals in pencil, pen, and brush, and of some subjects photographed from finished craft work, such as the birds in flight, and the owl, so daintily modelled in gesso, shown on the opposite page. Nor is this all; some of the birds have been photographed from life, the actual sizes of the originals, and are as interesting to the naturalist as they must be to the art worker. We know of nothing hitherto produced in any similar work equal to these plates. With the space at our disposal we can only show specimens of the smaller illustrations.

but we would point out that several of the designs are much larger than the page of our magazine. Among the subjects are titmice, goldfinches, kingfishers, ducks, turkeys, pheasants, partridges, and grouse. With a nice appreciation of the birds of Bewick—now, alas, all but forgotten—we are given facsimiles of several woodcuts by that master of line, together with reproductions of more modern drawings in pencil and wash, introducing some of his birds, but in more or less naturalistic, although always decorative, compositions. How the old-fashioned woodcut may in certain cases be adapted to the requirements of the stencil plate is interestingly shown in the example we reproduce. In conclusion we can only express the hope that such a reception will be accorded to this delightful publication as will induce the publishers to follow it speedily with other portfolios of kindred subjects. [The Arts Company, The Ateliers, Derby. Price 3s. 6d. net.]



THE PIED-WAGTAIL: SKETCH DESIGN FOR CUTTING A STENCIL PLATE.

(By permission of THE ARTS Co., Derby.)

"BIRDS AND THEIR DECORATIVE TREATMENT"

(Reproduced by permission
of THE ARTS Co., Derby)



I. JAPANESE INCRUSTED WORK

Carved in Low Relief, in Ivory
(stained), mounted on Wood
Panel

II. GESSO WORK

Awarded Silver Medal, National
Competition



A HANDBOOK OF ORNAMENT.

BY F. S. MEYER.

THE art student or craftsman who can afford to possess but a single work of reference on this subject cannot do better than get this work by Professor Meyer, of the School of Applied Art, Karlsruhe. It is modestly called a handbook; it is really an encyclopædia, and, although by no means new, it has not yet been supplanted by any similar publication of purely English origin. This is not surprising, for such a work to be complete must necessarily be a compilation, and within the same limits it could hardly be better done.

The volume contains "about three thousand illustrations of the elements and application of decoration to objects." Imagine how great must have been the original cost of these. Condensed into book form, the present work is virtually an English re-issue of Professor Meyer's important "*Ornamentale Formenlehre*," which was of folio size—that is to say, two and a half times that of this volume. All the best publications on ornament—German and French—have been freely laid under contribution, notably such authorities as Raguene, Racinet, and "*L'Art pour Tous*." Most of the illustrations have been carefully re-drawn in outline, which makes them much clearer than if they had been reproduced to the same scale from shaded drawings. [London: B. T. Batsford, 94, High Holborn. Price, 12s. 6d.]

DRAWINGS BY LORD LEIGHTON.

IN making up our list of publications likely to be most useful to the art student, art teacher, and art lover, we generally avoid the more costly ones when it would seem that the money their purchase would involve might be spent on the library to better advantage. Thus we might have hesitated to recommend, at the original price of four guineas, this fine folio (16½ by 14 in.), sumptuously produced and bound in half vellum. But Mr. Batsford having managed to secure from the Fine Art Society the remaining copies of the work on terms allowing him to offer it at little more than a third of the original price, we can but advise the art student to avail himself of the opportunity this offers him.

However the fame of Lord Leighton as a painter may have been enhanced by his charming personality and extraordinary accomplishments, there can be no doubt that as a draughtsman he deserves to rank with such great modern masters of line as Ingres, Gérôme, Bouguereau, and Lefebvre. These facsimiles, in pencil, chalk, and other mediums, have so admirably reproduced the characteristic elegance and strength of the originals that for all practical purposes they fully equal them. There is a short but appreciative preface by Mr. S. Pepys Cockerell. We are glad to learn that, for the convenience of art students and others, who may desire to frame these noble studies and drawings, a few sets have been arranged loose, in a cloth

portfolio; they are offered at a somewhat lower price than the bound copies. As there are no less than forty of the plates it might not be a bad idea for several students to club together and divide the contents of a portfolio between them. [London: B. T. Batsford. Price, 30s. net; or loose, in cloth portfolio, 25s. net.]

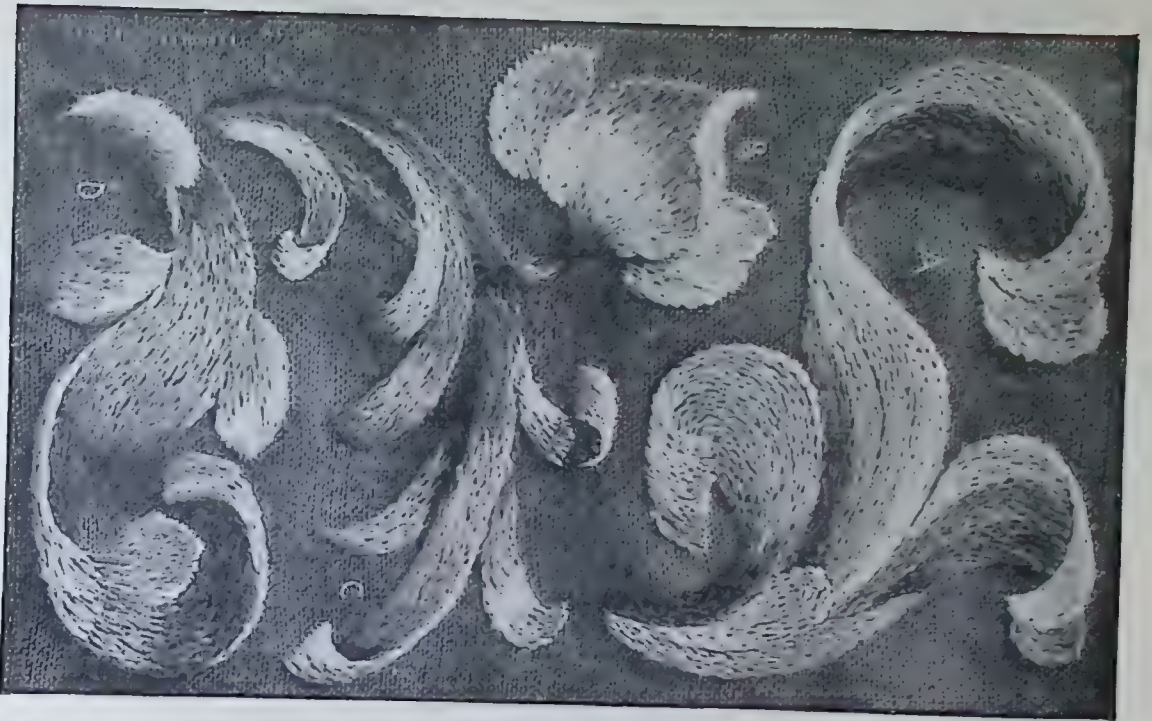
ART IN NEEDLEWORK.

BY LEWIS F. DAY AND MARY BUCKLE.

IN "*English Embroidery*," by Mr. A. F. Kendrick, recently noticed in these columns, the subject is treated solely from the historical and artistic standpoint. In the volume now under consideration embroidery is looked at wholly from its practical side; but we need hardly say that the names of the joint authors ensure that æsthetic discrimination which when applied to the practice of needlecraft raises it to an art. The idea of the collaboration was a happy one. Mr. Day says in the preface: "This is not just a man's book on a woman's subject. The scheme of it is mine, and I have written it, but with the co-operation throughout of Miss Mary Buckle. Our classification of the stitches is the result of many a conference between us. The description of the way the stitches are worked, and so forth, is my rendering of her description, supplemented by practical demonstration with the needle. She has primed me with technical information, and been always at hand to keep me from technical error."

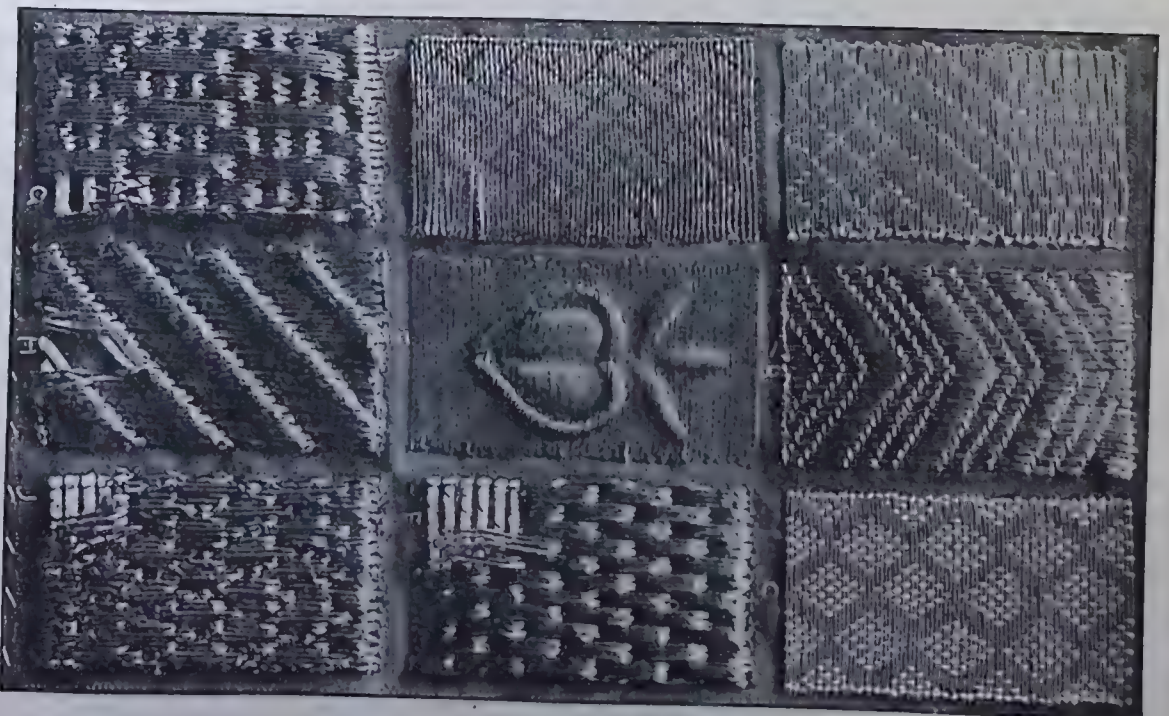
There can be no doubt that the partnership has given us an ideal hand-book, such a good one, indeed, that we do not think it is likely to be supplanted. Brought out nearly five years ago, it may be regarded as the recognised authority not only on decorative stitching, but on "design with reference to stitch and stuff, and stitch and stuff with reference to their use in ornament." All available stitches are fully explained in the text with diagrams, and also shown by an excellent series of photographic reproductions of samplers, two examples of which are given on the opposite page. In nearly all cases the back of the sampler is given too—a capital idea, for the reader has only to turn the page to see the other side of the stitching.

An important lesson one learns from a perusal of these pages is that it is not wise to attach much importance to the nomenclature of stitches. "Workers end in working their own way, modifying the stitch according to the work it is put to do, and produce results which it would be difficult to describe and pedantic to find fault with." But even short of such individual treatment, Mr. Day points out, the mere adaptation of the stitch to the lines of the design removes it from the normal. The same stitch may differ, too, as worked in the hand or in a frame, arising from the fact that work in the former case is necessarily more loosely and not quite so evenly done as in the latter case. This is seen in our illustration, but for the detailed explanation of this, space compels us to refer the reader to the book itself. [London: B. T. Batsford. Price 5s. net.]



OFF-SHOOTS FROM SATIN AND CREWEL STITCHES.

From "ART IN NEEDLEWORK." By LEWIS F. DAY and MARY BUCKLE.



A SAMPLER OF COUCHED GOLD STITCHES.

(By courtesy of Mr. B. T. BATSFORD, Publisher.)

HOW TO TRANSFER EMBROIDERY DESIGNS.

THE processes of transferring designs are purely mechanical, and almost anyone can learn to mark off drawings on fabrics for embroidery. Those who have tried and failed, as well as those who have succeeded, can see at once the great advantage of marking for one's self. In the first place it is seldom if ever that a drawing is absolutely adaptable to the object to be decorated, unless made purposely for it; yet often it can be rearranged to suit, or parts of it may be used. Again, unfortunately, the designs found in the stamping books at most of the shops are far from artistic, and are besides sure to be common on account of the great number of copies sold. Our present purpose is to describe the most direct way of transferring, so as to have firm and complete lines, dark enough to show through materials which are not absolutely heavy or dense in colour.

The best way to transfer is to trace the design. On lawns and light materials this is easy. Use a soft wood drawing board covered with several sheets of *white* paper, which turns over the edges and is pasted on the back. Place this on a table which has a side light from the left. Avoid a cross light, as it prevents the drawing from showing through. Often, by partly covering the place where the lines should be seen with the left hand as you draw, they will show more clearly. It is not safe to hold the board, for the design or the material may slip. Lay the design upon the board; over this the material; then adjust the latter so that the drawing will fall in the desired position. By moving your material about you will find many new ways of adapting the study which would never have occurred to you when comparing the drawing and fabric separately. When all is satisfactorily arranged, fasten the design and the tracing paper firmly together, and to the board at the same time, with drawing pins. If you prefer—as many workers do—to use ordinary pins, put them in perpendicularly, as many as are necessary to hold the work firmly. Use a moderately hard pencil, with a very sharp point. You do not need a black outline if you have a steady and complete one. Soft pencil markings will rub out and soil the material very much. If you are not going to finish the work within a short time, it will be better to use a fine sable brush and water-colour cobalt in the tracing. This is the most satisfactory way to mark linens. They should be dampened and pressed first to give a gloss to the right side, which will take the paint well if the brush is used as dry as is convenient with keeping a good point. This brush tracing gives a fine, clear line, which is a real pleasure to work over. When the fabric is heavy, it is necessary to transfer by a method which entails more work.

First trace the design with a soft pencil on thin paper. This time lay the *material* on the board

first and the traced pattern face downward on top of it; pin all to the board as before, and retrace the pattern as it shows through to the back of the paper with a fine pointed hard pencil. Remove the paper, and the transferred impression will be found on the fabric. It will now be necessary to follow this impressed outline either with pencil or brush again to secure a perfectly true and lasting drawing on the piece to be embroidered. If you object to reversing the original design, as this process will do, one extra step must be added. After you have traced the drawing on your thin paper, turn it over and follow round the lines; then there will be graphite on both sides, and either can be used.

If you are likely to use a pattern a number of times, it may be worth your while to trace it on the transparent Bond paper. Lay it over a pricking cushion, and prick the outline with a fine needle; when you have it so perforated you can stamp it as often as wanted with pounce.

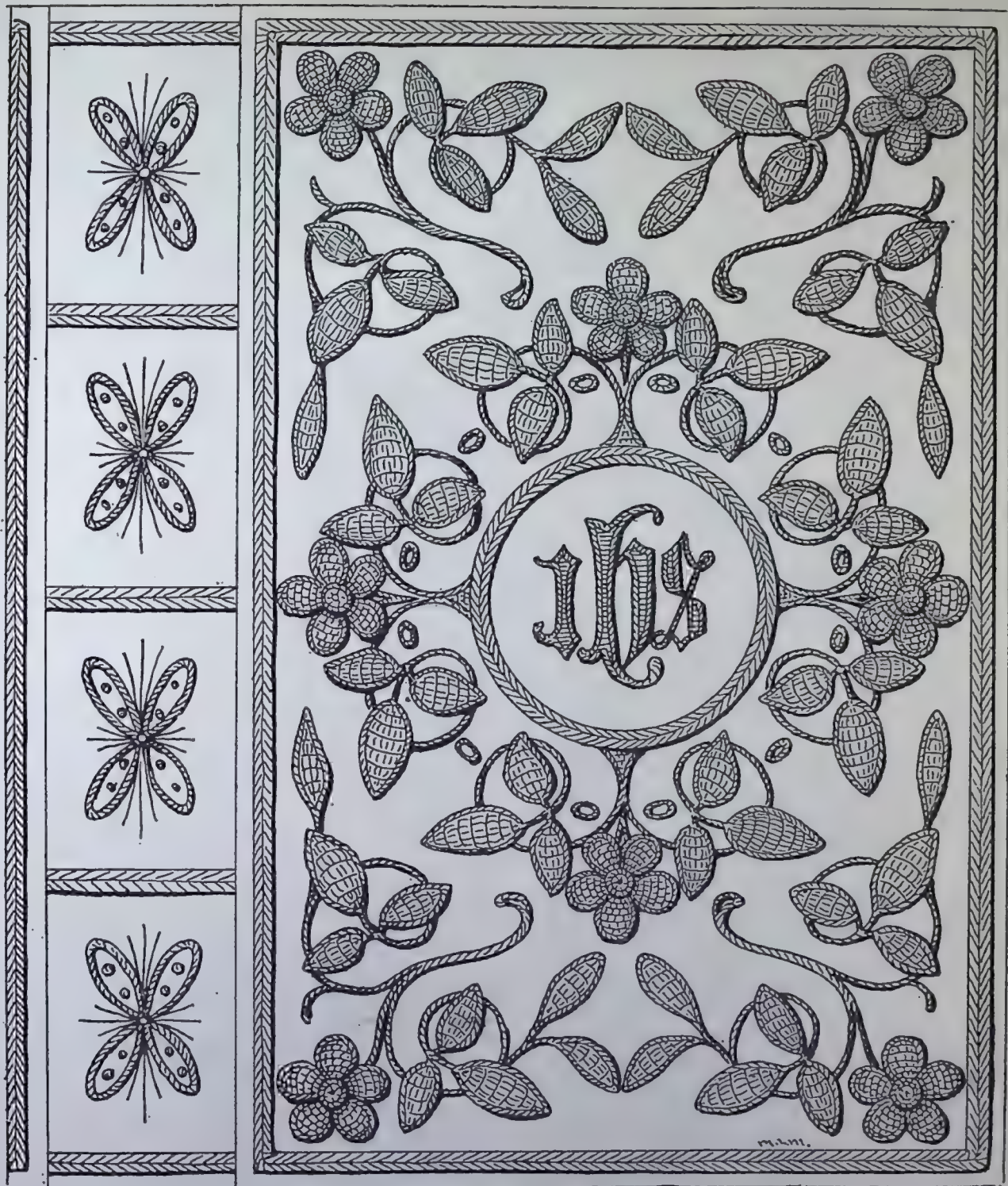
Another and always satisfactory way of transferring is by using the transfer or impression paper prepared for the purpose. It is the best method to use on heavy silks and the close "butcher's linen" which is generally the ground for heavy embroidery. The transfer paper is a sheet covered with a thin coat of wax—always use the best, as a poor quality is likely to rub. It is made in several colours, so can be used on any ground shade. White is best for dark materials, and blue or purple can be used on white grounds. The caution to be observed with this paper is not to press it with the fingers or in any way except on the lines to be transferred. Lay the fabric on the board first, next the transfer paper, face down; then the design, face up. Pin all firmly, and follow the outline. If the material is very firm, a sharp pencil will not make a line distinct enough. In this case it would be better to use a stylus. When the tracing is finished, remove the design and the waxed paper quickly, not dragging it off so as to soil the material; there is, however, little danger of this if the paper is good and the atmosphere not too warm. Where the outline is faint, complete it with the brush.

This last method is likely to cover all cases, and all sorts of fabrics may be marked easily by it.

L. BARTON WILSON.

THE EMBROIDERED BIBLE COVER DESIGN is worked so much like the similar designs by the same artist given in previous issues of the magazine (see vol. I, pp. 206–207 and 210) that further directions will hardly be required.

THE flour paste for the embroiderer's use should be fairly thick and have a little powdered resin stirred into it. It is best to apply it with the fingers, as a brush or cloth does not distribute it evenly or rub it down.



DESIGN FOR AN EMBROIDERED
COVER FOR A BIBLE
BY M. L. MACOMBER



•H•

•B•





PART OF A MURAL
DECORATION IN
GESSO

The National Competition (1905) Awards.

(Concluded from page 190.)

G.M. signifies Gold Medal ; S.M., Silver Medal ; B.M., Bronze Medal ; B.P., Book Prize.

LEEK.

Flowers painted in water colours without background.
Lucy Nixon. B.P.

LEICESTER (The Newarke).

Necklets, pendants, ring, silver mounted comb, jewelled.
Lilian Biggs. G.M. and Princess of Wales' Scholarship of £11.

Modelled figure from nude. W. Banbury. G.M.

Modelled medallion and mirror back. R. J. Emerson. G.M.

Modelled design for back of hand mirror. W. Banbury. S.M.

Modelled design for overmantel panel. R. J. Emerson. S.M.

Illuminated book, vellum. Alice M. H. Harrison. S.M.

Chalk drawing of head from antique. F. C. Herrick. S.M.

Modelled figure from nude in relief. W. Banbury. B.M.

Modelled design for overmantel panel. W. Banbury. B.M.

Necklets, pendant, brooches, neck chain. Margaret Clarke. B.M.

Modelled figure from nude. R. J. Emerson. B.M.

Modelled head from life in relief. R. J. Emerson. B.M.

Modelled design for memorial tablet. R. J. Emerson. B.M.

Collarette, necklet, pendant, scarf pins, buttons, brooch.
Alice Gimson. B.M.

Anatomical studies. F. C. Herrick. B.M.

Necklet, pendant, brooch—silver set with stones. Ethel M. Poppleton. B.M.

Embroidered table centre. Annie A. Smith. B.M.

Illuminated book, vellum. Edith Smith. B.M.

Illuminated manuscript on vellum. G. H. Smith. B.M.

Embroidered cushion cover. Martha Atkins. B.P.

Modelled figure from nude. W. Banbury. B.P.

Necklet, pendant, brooch—silver. Mabel Blackwell. B.P.

Embroidered tray cloth. Edith Cox. B.P.

Embroidered cushion cover. Elizabeth Ford. B.P.

Silver spoon, jewelled handle. Alice Gimson. B.P.

Chalk drawings of feet from life. F. C. Herrick. B.P.

Design for poster. N. James. B.P.

Embroidered cushion cover. Annie Norman. B.P.

Embroidered doilies. Ethel M. Poppleton. B.P.

Modelled study of drapery. A. F. Smith. B.P.

Embroidered mantel border. Alice Warner. B.P.

Measured drawings of part of choir stalls. S. Whiteley. B.P.

Design for chimney shaft. A. R. Widdowson. B.P.

Necklets, pendants, brooch. Winifred Windley. B.P.

LEVENSHULME (Evening School).

Studies of birds for design. W. Grimmond. B.P.

LEWISHAM (Plassey Road Evening School).

Chalk drawing of horse's head from cast. S. Brand. B.P.

LEYTON.

Designs for damask linen serviettes. G. Harris. B.M.

Studies of birds for design. A. E. Hatch. B.M.

Design for stencilled wall-filling. C. H. Fisher. B.P.

Inlaid panels. H. W. Pate. B.P.

LINCOLN.

Designs in colour to fill given spaces. W. Des Forges. B.P.

Design in outline with tinted ground. Hilda Fletcher. B.P.

Monochrome painting of head from antique. Florence Harrison. B.P.

Design for printed tiles. Ivo Shaw. B.P.

LISCARD.

Decorated cups and saucers. Gertrude E. Cormody. B.P.

LISCARD—continued.

Model figure from Temple of "Wingless Victory."
Sarah E. Garratt. B.P.

Monochrome painting of ornament from cast. H. W. West. B.P.

LIVERPOOL (Mount Street).

Time sketches of figures from nude. H. Butler. S.M.

G. Rogers. S.M.

Oil painting of figure from nude. G. Rogers. S.M.

Chalk drawing of figure from antique. Constance Cox. B.M.

Shaded drawing of figure from nude. A. W. Dodd. B.M.

Time sketches of figures from nude. A. W. Dodd. B.M.

Modelled study of drapery. Florence Gill. B.M.

Shaded drawing of figures from antique. Amelia Hughes. B.M.

Modelled figure from nude. S. Madeleine Johnston. B.M.

Oil painting of figure from nude. C. W. Sharpe. B.M.

Design for poster. Jessica Walker. B.M.

Oil painting of figure from nude. C. F. Wooll. B.M.

Design for wrought iron vane. R. Ashworth. B.P.

Chalk drawing of head, hand, and foot from life. H. Butler. B.P.

Designs for book-plates. Frances Curwen. B.P.

Oil painting of figure from nude. D. Dickinson. B.P.

Modelled figure from nude. Margery Doggett. B.P.

Anatomical studies. W. Egginton. B.P.

Modelled designs for prayer books. Katie Fisher. B.P.

Modelled figure from nude. Florence Gill. B.P.

Design for stencilled composition in colour. Margaret E. Lloyd. B.P.

Oil painting of figure from nude. Gertrude Mitchell. B.P.

Design for country house. J. Pearce. B.P.

Design for decoration of drawing-room. J. Pearce. B.P.

Oil paintings of heads from life. Constance Read. B.P.

Design for printed hanging. Lucy E. Richardson. B.P.

Time sketches of figures from nude. C. W. Sharpe. B.P.

Designs for stencilled compositions in colour. Ethel Stewart. B.P.

LIVERPOOL (University).

Modelled figure from nude. R. S. Shearer. S.M.

Silver and enamelled bowl. Magdalen Z. Hoyer. B.M.

Modelled figure from nude. R. S. Shearer. B.M.

Modelled figures from nude. R. Blackburne. B.P.

Modelled head from life. Mary E. Collens. B.P.

Modelled study of drapery on human figure. Frances G. Craine. B.P.

Design for pierced and beaten silver spoon. Katherine I. Craine. B.P.

LONDONDERRY.

Design for pictorial advertisement. M. E. Guy. B.M.

LONGTON.

Majolica frieze. A. Dawson. B.M.

Tile panel. R. Dean. B.M.

LOWESTOFT.

Measured drawings of South porch of St. Margaret's Church, Lowestoft. G. T. Williams. B.P.

LYDNEY.

Studies of historic styles of ornament. W. Potts. S.M.

Chalk study of drapery arranged on antique figure. W. Potts. B.M.

Designs for printed cotton. W. Potts. B.M.

MACCLESFIELD.

Design for tapestry hanging. G. W. Barber. S.M.

Designs for panels in wall tiles. J. Bancroft. B.M.

Woven silk hanging. A. Bickerstaffe. B.M.

Figured silk dress fabric. F. Kenyon. B.M.

Woven silk hanging. S. Newman. B.M.

Figured silk fabric. J. Barber. B.P.

Arts and Crafts.

MACCLESFIELD—continued.

Modelled designs based on flowering plant. T. Cartwright. B.P.

Design for embroidered cushion cover. P. Pickford. B.P.

Woven silk hanging. S. B. Potter. B.P.

MAIDENHEAD.

Flowers painted in water colours without background. Margaret Armitage. B.M.

MAIDSTONE.

Chalk drawing of figure from antique. Amy E. Webb. B.M.

MANCHESTER (Cavendish Street).

Modelled design for ceiling of Secondary School. Amy B. C. Dimelow. S.M.

Studies of historic styles of ornament. J. S. Willock. S.M.

Chalk studies of drapery, arranged on living model. W. M. Anderson. B.M.

Design for carpet. Annie M. Croggan. B.M.

Studies of historic styles of ornament. R. S. Duddle. B.M.

Painted silk gauze fan. Clara E. Kane. B.M.

Studies of birds for design. Elsie B. Leverkus. B.M.

Illuminated manuscript on vellum. W. Mellor. B.M.

Hanging wall cabinet. H. Muller. B.M.

Stained glass. Jennie H. Wood. B.M.

Studies of historic styles of ornament. A. Bryett. B.P.

Design for entrance to State Department. J. Cocker. B.P.

Design for beaten copper alms-dish. A. Duncan. B.P.

Modelled head from cast. J. Floyd. B.P.

Group in water colours. Elsie B. Leverkus. B.P.

Modelled head from cast. Alice Lindley. B.P.

Chalk studies of drapery. W. Martin. B.P.

Book-covers. W. Mellor. B.P.

Studies of historic styles of ornament. F. Oxley. B.P.

Design for woven hanging. D. Reeves. B.P.

Designs for colour prints. E. R. Smart. B.P.

Studies of historic styles of ornament. F. S. Smith. B.P.

Design for painted mural decoration. R. Wallwork. B.P.

Studies of historic styles of drapery. E. Wright. B.P.

MACNHESTER (Sackville Street Evening School.)

Towelling. J. G. Fletcher. B.P.

MANSFIELD.

Design in outline for tinted ground. J. C. Harris. B.P.

Measured drawings of Easter Sepulchre, Hawton Church, Notts. B. Westwick. B.P.

NEWCASTLE-ON-TYNE (Armstrong College).

Enamelled buckle and silver and gold necklace. Mary Barber. S.M.

Design for stencilled hanging. G. Bowman. S.M.

Design for clock tower and belfry. W. Lawson. B.M.

Design for poster. Lucy M. Williams. B.M.

Design for stencilled hanging. Muriel Wilson. B.M.

Box in oak and silver. Eva Barber. B.P.

Illuminated pages of book, vellum. Eva Barber. B.P.

Design for painted panel of frieze. G. Bowman. B.P.

" " " " " " A. Heslop. B.P.

Modelled head from life. Christian Neuper. B.P.

Designs for clock tower and riverside warehouse. H. M. Spencer. B.P.

Design for gate for entrance to art school. R. Stirling. B.P.

Designs for clock tower and riverside warehouse. B. Watson. B.P.

Illuminated manuscript. Muriel Wilson. B.P.

NEWCASTLE-ON-TYNE (Rutherford College).

Chalk drawings of hands and feet from life. Nellie B. Black. B.P.

NEWCASTLE-UNDER-LYME.

Modelled design for covered dish. B. Coulam. B.M.

Modelled flowers and foliage from nature. B. Coulam. B.P.

Designs based on flowering plant. Mary E. Munday. B.P.

NEW CROSS.

Modelled head in relief from cast. Esther E. A. Greig. S.M.

Modelled head from cast. A. E. West. S.M.

Designs for silver fruit dish, pewter tankard, &c. Bessie Agnew. B.M.

NEW CROSS—continued.

Design for cretonne. May G. Couch. B.M.

Design for stencilled border. C. K. Howe. B.M.

Modelled design for public monument. G. Ledward. B.M.

Chalk drawing of figure from antique. W. R. Sheehy. B.M.

Design for printed muslin. Edith E. Ashby. B.P.

Measured drawings from cast of a monument. F. T. Barrett. B.P.

Modelled head from antique. Margaret M. Clausen. B.P.

Designs for piano case and music cabinet. Mabel C. Coggin. B.P.

Design for silver entrée dish. Grace M. King. B.P.

Design for cretonne. Enid Ledward. B.P.

Designs based on flowering plant. May E. Purser. B.P.

Designs for book covers. May E. Purser. B.P.

NORWICH.

Ornament modelled from cast. C. Coman. B.P.

Design for mosaic floor. S. S. Daines. B.P.

NOTTINGHAM.

Measured drawings of chapter-house doorway of Southwell Cathedral. R. Atkinson. S.M.

Design for lounge and staircase in large hotel. R. Atkinson. S.M.

Modelled design for pulpit, one figure modelled full size, and carved in marble. C. L. J. Doman. S.M.

Modelled figure from nude. T. B. Bell. B.M.

Design for lace curtain. P. Bignall. B.M.

Modelled figure from nude. C. L. J. Doman. B.M.

Designs for stencilled silk hangings. Edith F. Harper. B.M.

Design for municipal buildings. A. D. Hill. B.M.

Design for wall paper. W. M. Hood. B.M.

Embroidered book cover. E. M. K. Richards. B.M.

Design for market and assembly hall. W. G. Thoms. B.M.

Group in oil colours. J. M. Woodroffe. B.M.

Chalk drawing of figure from nude. T. B. Bell. B.P.

Design for stained glass. F. F. Butler. B.P.

Design for lace curtain. L. C. Collier. B.P.

Design for bank in provincial town. E. L. Cooper. B.P.

Design for lace curtain. D. Hickman. B.P.

Design for Council Offices. S. F. Parsons. B.P.

Designs for lace collar and cuff. F. E. Robinson. B.P.

Monochrome painting of heads from cast. Nora M. Simmons. B.P.

Design for lace curtain. G. Torrance. B.P.

Design for lace curtain. H. W. Yorke. B.P.

NOTTINGHAM (Queen's Walk Evening School).

Design for a lace curtain. W. H. Pegg. B.M.

Design for lace curtain. J. Aspden. B.P.

OLDHAM.

Measured drawings of double deal frame. F. Howarth. B.M.

Studies of flowers for design. T. A. Watson. B.M.

Design for stencilled decoration. J. Shaw. B.P.

Trinket set. J. Taylor. B.P.

PAISLEY.

Ornament modelled from the flat. W. F. Peddie. B.P.

PENZANCE.

Group in oil colours. Ada M. Michell. B.P.

PLYMOUTH (Technical School).

Design for carved oak frame. C. H. Gait. S.M.

Modelled designs for overmantel panels. W. E. M. Allen. B.M.

Modelled design for panel. Kathleen Rickeard. B.M.

Modelled design for grille. O. A. Dawe. B.P.

Modelled design for wall decoration. O. A. Dawe. B.P.

Design for painted plaque. Florence Weeks. B.P.

Modelled design for overmantel. H. Youngman. B.P.

PLYMOUTH (Princess Square).

Modelled design for wall filling. Hilda Luxton. B.P.

PRESTON.

Flowers and foliage modelled from nature. W. Simm. B.P.

PUTNEY.

Modelled figure from antique. F. Rhead. B.P.

Chalk drawing of figure from antique. Bessie Sheppard. B.P.

Arts and Crafts.

REDRUTH.

- Studies of historic styles of ornament. N. Penprase. G.M.
Measured drawings of old woodcarvings in churches of Cornwall. N. Penprase. B.P.

REGENT STREET, W. (Polytechnic).

- Shaded drawing of head from antique. T. Lewis. G.M.
Design for tomb in marble and bronze. H. Bannister. S.M.
Stained wood panel for piano front. Edith M. Bromhall. S.M.
Chalk drawing of head from life. H. G. Gawthorn. S.M.
Design for decoration of summer house. Winifred L. Stamp. S.M.
Designs for book illustrations. A. Watts. S.M.
Design for painted frieze. Gladys M. Baly. B.M.
Designs for printed muslin. Violet Bennett. B.M.
Design for stencilled dress. Frideswith Huddart. B.M.
Design for painted decoration of entrance hall. T. Lewis. B.M.
Designs for book illustrations. Winifred L. Stamp. B.M.
Design for oak chest with inlaid panels. C. Taunton. B.M.
Group in oil colours. E. Gawan-Jones. B.P.
Chalk studies of drapery on living model. H. G. Gawthorn. B.P.
Design for church tapestry. Maud E. Johnson. B.P.
Group in oil colours. Marianne Merrick. B.P.
Designs for books illustrations. J. C. Moody. B.P.
Modelled design for pulpit. Lilian Pocock. B.P.
Design for a painted frieze. Phyllis Sachs. B.P.

ROCHESTER.

- Designs for colour prints. F. P. Brown. B.M.
Chalk drawings of hands and feet from life. F. Stone. B.M.
Chalk drawing of figure from nude. F. Stone. B.P.
Time sketches of figures from nude. F. Stone. B.P.

ROTHERHAM.

- Modelled animal's head from cast. D. Corden. B.P.

ROWLEY REGIS (Evening School).

- Ornament modelled from cast. F. Bonner. B. M.

RUGBY (Wood Institute Evening School).

- Design for stencilled hanging. S. A. Daynes. G.M.
Design for stencilled hanging. E. G. Batt. B.P.

ST. ALBANS.

- Design for printed hanging. J. Gertrude Slade. B.P.

ST. HELENS.

- Chalk drawing of head from antique. Annie Ashcroft. B.M.
Time sketches of figures from nude. J. Jones. B.M.
Measured drawings of details of high speed engine. W. E. Taylor. B.M.
Measured drawings of a high speed engine. J. W. Poole. B.P.
Measured drawings of vertical drilling machine. J. W. E. G. Wright. B.P.

ST. PANCRAS (Medburn Street Evening School).

- Design for damask serviette. J. W. Northcott. B.P.

SALFORD.

- Foliage modelled from nature. Mabel Dawson. B.M.
Chalk drawing of figure from antique. B. Dinsmore. B.P.
Modelled figure from nude in relief. J. Wood. B.P.

SALISBURY.

- Studies of historic lettering. H. C. Harris. B.P.
Design for wrought iron table support. H. C. Harris. B.P.

SCARBOROUGH.

- Designs for book illustrations. Violet Smith. B.M.
Designs for printed linen hanging. Emma Richardson. B.P.
Measured drawings of Old Malton Priory, Yorks. F. Tranmer. B.P.
Designs for Madras muslin hangings. Ethel Whittaker. B.P.

SHEFFIELD.

- Engraved brass finger plate. C. S. Jagger. S.M.
Studies of historic styles of ornament. J. F. Horribin. B.M.

SHEFFIELD—continued.

- Studies of historic styles of ornament. J. T. Niven. B.M.
Studies of historic styles of ornament. Annie Rodgers. B.M.
Silver and enamelled pin tray. H. H. Stansfield. B.M.
Hand mirror back, engraved brass. H. H. Wright. B.M.
Studies of historic styles of ornament. H. C. Hall. B.P.
Metal photo frame, saw pierced. E. T. Tomlinson. B.P.

HIPLEY.

- Studies of flowers and foliage for design. J. D. Revel. B.M.
Chalk drawing of feet from life. J. Sparks. B.M.

SHREWSBURY.

- Design for a royal palace. Harry Phibbs. B.M.

SKIPTON.

- Leather belt. Mabel Myers. B.P.

SOUTHEND-ON-SEA.

- Design for tapestry. Nellie F. Burrows. B.M.
Design for tile dado. Kate Dawson. B.P.

SOUTHPORT.

- Design for club house in country town. C. M. Drewitt. B.P.
Design for cup and saucer and plate combined, for afternoon tea. Constance F. Gee. B.P.

SOUTH SHIELDS.

- Monochrome painting of animal's head from cast. J. Grayson. B.P.

STOCKPORT.

- Studies of flowers for design. Dorothy Axon. B.P.
Studies of plant form. A. Christien. B.P.

STOKE-ON-TRENT.

- Pottery clock face. S. Brassington. B.M.
Design for plate. F. Furnivall. B.M.
Flowers painted in water colours without background. R. Littler. B.M.
Designs for plates. S. J. Bates. B.P.
Enamelled tiles. G. W. Dix. B.P.
Flowers painted in water colours without background. W. Lamonby. B.P.
Designs for plates. R. J. Wise. B.P.

STOURBRIDGE.

- Designs for vases in crystal glass. J. F. Moore. B.M.
Designs for table glass. F. Noke. B.M.

STOURPORT.

- Design for Wilton carpet. G. W. Gittens. B.P.

STROUD.

- Group in oil colours. Violet Grace Symonds. B.M.
Chalk drawing of head from antique. C. Sansome. B.P.

SUNDERLAND.

- Chalk drawing of head from cast. Lucy Birch. S.M.
Shaded drawings of heads from cast. Winifred H. Patterson. B.M.
Chalk study of drapery on antique figure. Winifred H. Patterson. B.M.
Design for painted plate. Ella Piper. B.M.
Chalk drawing of head from cast. W. Rathbone. B.M.
Monochrome painting of ornament from cast. Elizabeth Stokoe. B.M.
Studies of flowers for design. R. A. Wilson. B.M.
Design for painted plate. Annie Bruce. B.P.
Monochrome painting of ornament from cast. Jennie Wilson. B.P.
Enamelled panel. G. H. Clarkson. B.P.
Shaded details from cast. Eleanor Crinson. B.P.
Ornament modelled from cast. A. Davidson. B.P.
Shaded details from cast. Mary Fenwick. B.P.
Monochrome painting of ornament from cast. Caroline Foote. B.P.
Monochrome painting of head from antique. Ida Service. B.P.
Modelled head in relief from cast. Ida Service. B.P.
" " " " E. Smyth. B.P.

SWANSEA.

- Modelled design for memorial tablet. R. Thomas. B.P.

SWINDON.

- Chalk study of drapery on antique figure. Mary L. Hutchings. B.M.

TAMWORTH (Day Class).

- Ornament modelled from cast. M. Latchford. B.P.

Arts and Crafts.

TAUNTON.

Lace rabat, cap and evening dress. Lydia C. Hammett. B.M.

Leather work. Annie J. La Trobe. B.M.

Design for printed muslin. P. Sprankling. B.P.

Modelled figure from antique. Annie Stook. B.P.

TEDDINGTON (Day Art Class).

Group in oil colours. Helen G. Tabor. B.M.

TORQUAY.

Terra cotta tobacco jar. Catherine M. Hibbs. B.P.

Designs for colour prints. Marguerite Igglesden. B.P.

TOTTENHAM.

Monochrome painting of head from antique. Greta Delleany. B.P.

TRURO.

Studies of plant form. Marion O. Gregg. B.P.

TUNSTALL.

Dado tiles. J. Finney. B.P.

WAKEFIELD.

Design for printed cotton hanging. T. T. Nelson. B.M.

Design for printed muslin hanging. I. W. Taylor. B.P.

WELLINGTON (New Zealand).

Designs based on flowering plant. A. R. Fraser. B.P.

WEST BROMWICH.

Modelled figure from nude in relief. H. Green. B.M.

Studies of historic styles of ornament. F. W. Hill. B.P.

Modelled figure from cast. E. E. Pritchard. B.P.

Measured drawings of high speed engine. P. E. Warner. B.P.

WEST HAM.

Panel in carved walnut. P. Willatts. B.M.

Design in outline with tinted ground. A. Bourton. B.P.

Measured drawings of Salisbury Chantry, Christchurch. A. Bourton. B.P.

Designs based on flowering plant. N. A. Trent. B.P.

WESTMINSTER (St Martin's).

Designs based on flowering plant. Lottie M. Ayres. B.M.

WESTMINSTER (Vincent Square).

Modelled figure from antique. A. Buxton. B.M.

WESTON-SUPER-MARE.

Measured drawings of North Porch of Wells Cathedral. C. C. Durston. B.P.

Studies of plants for design. Dorothy M. Knight. B.P.

WIGAN (Mining and Technical College).

Design for wall paper. J. D. Brewer. B.M.

Modelled head from life. J. E. Moorfield. B.P.

WOLVERHAMPTON.

Tooled leather box. Sarah A. Plant. S.M.

Design for stencilled frieze. E. Baugh. B.M.

" " " Amy F. Danks. B.M.

" " hangings. Catherine M. Davis. B.M.

Design for majolica dish. L. Davies. B.P.

Majolica tiles. Helena B. Evans. B.P.

Designs based on flowering plants. Dorothy B. Martin. B.P.

Measured drawings of stone pulpit in St. Peter's Church, Wolverhampton. Dorothy B. Martin. B.P.

Studies of plant form. Margaret E. Martin. B.P.

Design for glazed tiles. Adelaide M. Steen. B.P.

WOOLICH (Polytechnic).

Study in lettering. J. H. Shand. B.P.

WORCESTER.

Design for damask serviette. Edith Andrews. B.M.

Measured drawings of Guildhall, Worcester. F. Heppel. B.M.

Modelled figure from Temple of "Wingless Victory." Mary Nicholls. B.M.

Embroidered and cut linen d'oyley. Ada Whiteley. B.M.

Modelled leg from cast. Emily Barnes. B.P.

Crochet collarette. Julia Barnes. B.P.

Measured drawings of Guildhall, Worcester. G. Parker. B.P.

WORDSLEY.

Design for glass water jug and goblet. S. Field. B.P.

Designs for decanter and wine glass. H. W. Webb. B.P.

WREXHAM.

Ornament modelled from cast. J. E. Jones. B.P.

YARMOUTH (Great).

Designs based on flowering plant. H. H. Davy. B.P.

Measured drawings of Chair of State in Tolhouse, Great Yarmouth. Ellen M. C. Spellman. B.P.

YORK (St. Leonard's Place).

Monochrome painting of ornament from cast. Alice D.

F. Turner. B.M.

Monochrome painting of figures from antique. Mary E. Wood. B.P.

LINCOLN ARTS AND CRAFTS EXHIBITION.

THE twelfth annual Lincoln Art and Industrial Exhibition was opened on August 22 in the Municipal Technical School. It was less successful than usual in regard to the drawings and paintings sent in for competition, and the judges had the courage to withhold the first prize in some classes and all of the prizes in others. There was much, however, that was interesting. Some of the photographic exhibits were particularly good, the views of Mr. A. J. Loughton, Southwell, being especially admired. There was a creditable show of wood-carving. In the open class, the first, second and third prizes were taken respectively by Mr. J. R. Todil, Darlington; J. T. Negus, Cambridge; and Miss M. Bell, Mere. In another class, Mrs. Thropp, Lincoln, won the first prize for a beautifully carved chair. For embossed leather work, the first, second and third prizes went respectively to Miss F. M. Bartholomew, Fowlmere; Miss H. Virtue, London; Miss L. Paddison, Cotgrave, Notts; for stamped leather the first prize went to Miss I. J. Rowntree, Oldham, and the third to Mrs. Norgate, Norwich. For repoussé brass or copper work, the successful competitors were (1) R. B. Shipway, Hampton Wick; (2) J. W. Crowther, Darlington; (3) Miss E. Pears, Mere. For wrought iron work a prize was awarded to C. Cartmale, Sutton Coldfield, and to Miss E. Pears. The needlework was not up to last year's standard and the exhibits were hardly more than half the number. The lace, on the other hand, was much better, although there were rather fewer exhibits. The principal awards were:—Embroidery (open): (1) Miss G. Paddison; (2) Miss B. F. Tonge, Lincoln; (3) Miss K. M. Hyde; h.c., Miss A. Le Berre, Lincoln; Mdle. C. Lola, Briton Ferry; Miss E. Sergeantson, Leeds; Miss M. D. Long, Edinburgh. Satin stitch in cotton (open): (1) Mrs. H. H. Dunn, Lincoln; (2) Miss K. E. Owston, Lincoln; (3) Miss A. C. Moore, Honington. Church embroidery (open): (1) Miss G. Paddison; (2) Mrs. Bruyen, Thrapston; (3) Mrs. T. P. Devlin, Yarmouth. Lace, braid (open): (1) Miss E. Ashley; (2) Mrs. A. H. Perry, Chester; (3) Mrs. W. H. White, Birmingham; h.c., Miss Handson, Louth. Lace, not braid (open): (1) Miss Beresford, Ealing; (equal 2) Miss E. Hunter, Buncrana, Ireland, and Miss I. C. Blathwayt, Northwood; h.c., Mrs. E. Brown, Lincoln. Knitting (open): (1) Mrs. E. Brown, Wainfleet; (2) Miss N. Greenwood, Ewelme, Berks; (3) Miss L. Dennis, Lincoln. Some of the machinery models were excellent. The medal offered by "Work" for the best specimen of handicraft in the exhibition was won by A. J. Harris, Enfield Lock, for his compound undertype engine and boiler, which also took first prize. The second prize was won by J. Finnighan, Nelson, Lancs., for a beautiful model of a loom, which took four years to make.

The Loan Exhibition was very notable, including a fine selection of old English pottery and porcelain, enamels, cabinet work and iron work from the Victoria and Albert Museum; the civic insignia lent by the Mayors of Lincoln, Stamford, Boston and Grantham, including the famous great mace of Stamford (presented in 1678), and the silver-gilt Stamford punch bowl which holds five gallons; a series of impressions of ancient Lincoln seals, lent by Colonel J. G. Williams; paintings and prints from the collection of the Earl of Yarborough; rare plate from the cabinet of Mr. J. W. Usher; old Sèvres, Bow, Chelsea and Worcester ware from Dr. O'Neill's collection, and priceless Egyptian antiquities lent by Mrs. Hood.

FORTHCOMING EXHIBITIONS.

SECRETARIES are earnestly requested to notify us of forthcoming exhibitions at the earliest possible dates. Many of our readers complain that they usually receive the information only after the time has gone by when it would have been possible for them to have availed themselves of it. So far as we are concerned, frequently the notices reach us so late as to be of service to no one but mere visitors. In the interests of all concerned, this state of things should be remedied. Secretaries, in sending in "copy" will please bear in mind that ARTS & CRAFTS must go to press on the 10th of the month previous to the date of publication; thus, for the present (October) issue, "copy" would have to be received by September 10.

An International Exhibition of Bookbinding, to be held from March 15, to April 16, 1906, at Frankfort a/M., on its own premises, is being arranged by The Middle German Society of Art Industries. Bookbinders—professional and amateur, at home and abroad—and, especially, booklovers and museums are invited to participate. A section of the exhibition will be devoted to end-papers and to artistic leatherwork as applied to bookbinding. A sum of money up to M. 4,000 is available for the purchase of specimens of work suitable for the collection of the Museum, and diplomas will be awarded for exhibits of particular merit. The Committee are: Wilhelm Flinsch, president of the Kunstgewerbe-Verein; W. Collin, bookbinder to the King of Prussia; Max von Grunelius; Professor F. Luthmer, Kunstgewerbeschule; L. Metman, managing director of the Musée des Arts Décoratifs, Paris; Richard Schwerdt, London; Moritz Sondheim, of the firm of Joseph Baer & Co.; H. von Trenkwald, managing director of the Kunstgewerbe-Museum; Heinrich Vogeler, artist, Worpswede. Applications must be made on the official forms and must be sent in before October 31. The exhibits must be received not later than March 8, 1906. The Society returns goods free of charge. Commission of 5 per cent. on the price of articles sold will be deducted. Exhibits will be fully insured against fire. All shipments must be made free of charge to the following address: Kunstgewerbe-Museum, neue Mainzerstrasse, 49, Frankfort a/M.

READING Arts and Crafts Society.—The annual exhibition will be held from November, 25 to December, 2, in the small Town Hall, Reading. Work must be delivered on November 17, 18, or 20 to the honorary secretary, Mrs. Arthur L. Bowley, University College, Valpy Street, Reading. Commission of a penny in the shilling is charged on all works sold.

BATH: Arts and Crafts Guild.—The annual exhibition will be held in December. Particulars sent, on receipt of a stamped addressed envelope, by the President, Mrs. Wheatcroft, Vandyke House, Rivers Street, Bath.

Collectors of Picture Postcards will be interested in an ingenious invention patented by Miss Clifford (of the Decorative Work Society and Yorkshire Art School, 48A Parliament Street, Harrogate). A perforated letter sheet, calendar, and return picture postal card are combined in a very attractive manner.

CORRESPONDENCE.

These columns are free to all. It is only required that (1) questions dealing with different topics be written on separate sheets of paper with the writer's name and address on the back of each, and that (2) stamps accompany all pictures, drawings, prints, &c., to be returned. All correspondence should be addressed to the EDITOR OF ARTS & CRAFTS, 37 & 38, Strand, London.

MSS. and Designs Accepted—"Reader" (Accrington), "Designer" (Birmingham), R.J., "Subscriber" (Mortlake).

Under Consideration.—M.H. (Hornsey), F.H.P. (Leeds), E.G. (Bradford), A.McD.W., "Thirza," W.R.B.

Declined.—"A New Subscriber," M.F.P., J.F.F., S.B., "Reader" (Hornsey), I.N.P.



PAINTED DECORATION FOR A CASKET. BY E. M. HALLOWELL.

Tapestry Painting, Old and New.

Editor of ARTS & CRAFTS.

SIR,—Apropos of your remarks concerning tapestry painting and stencil hangings, allow me to ask if the modern method of tapestry painting is the same as that practised in the olden times—that employed, for instance, in the case of the famous tapestries at the Hôtel Dieu at Rheims?—W. J. STEELE, Compton, Surrey.

The processes are certainly not "the same." The modern method is to use transparent dyes upon a stout ribbed canvas, which needs no preparation to receive the colours, but is simply wetted on the spots about to be coloured. It is probable that the painted tapestries at Rheims were executed by the albumen process, the colours for which were earths, ochres, and lakes, reduced to impalpable powder and ground up with white of egg. For spreading these colours on the canvas, the whites of eggs were beaten up and mixed with an equal quantity of water, until the whole would become a thick froth, which was allowed to settle. When the painting was finished, it was next washed over with a solution of acetic acid or vinegar diluted with water, or it was subjected to a heat equal to one hundred and forty degrees Fahrenheit, to coagulate the albumen contained in the painting, and thereby fix it.

Normandy as a Sketching Ground.

Wessex.—For harbour subjects perhaps Dieppe is as good as any. The town itself is interesting to the painter of street scenes, and also to the figure painter who likes fisher-folk as subjects. The shore is bordered by chalk cliffs, and the valley up the river is as finely pastoral as any in France. Neuville, which touches Dieppe on its eastern side, is considered by Parisian artists to be the finest spot in Normandy for quaint old houses, thatched roofs, and picturesque peasants. Arc la Bataille, a beautiful old place, is within easy reach. When you tire of these go to Rouen, Havre, Cherbourg, or Trouville, or drop off at any little town that strikes your fancy on the road between Dieppe and Paris.

Landscape Painting in Oil Colours.

S.J.F.—(1) Yes, invariably. (2) Reflections are usually laid in at the same time the reflected objects are painted, but with less pronounced tints. Always draw your brush in a vertical manner when putting in reflections, leaving those small horizontal lights to be put in later. Broad masses of light are, however, laid in at once.

Subscriber (Colchester).—(1) See answer to M.S. last month as to the way to apply the French retouching varnish. (2) In painting water, whether in a state of motion or quiet, care must be exercised so as not to paint it too light for its surrounding banks, and thus throw the whole picture out of harmony. Shores and banks should be given a foreground character, as they approach the eye, by means of stems, and the reflections of trees, &c., in the water; but, independently of this, greater minuteness of detail and richness of colour should be aimed at and much made of hedges and reeds, as these tend to soften the abrupt harshness of the stems of the trees. Water is treated in the same way as the sky, and can, therefore, be laid in at the same time, with the same tints, but of a paler and weaker kind. Always treat water broadly.

Painting Lantern Slides.

S. F. B.—Varnish colours are usually employed for painting lantern slides, but for such small subjects as you describe, transparent water-colours are preferable. First wash over the glass with a rag moistened with water, into which a little ox-gall has been dissolved; this will remove any greasiness from the surface. Make your outline with a pen charged with liquid colour to which a drop or two of ox-gall has been added, and, when it is dry, varnish with thin mastic varnish before attempting to work upon it.

Crayon Portraiture.

Digamma.—A solar print is an enlarged copy of a photograph made from a smaller picture, and procured by long exposure to the sun through a strong magnifying lens. The paraphernalia for such process is not included in the outfit of the amateur photographer, being both cumbersome and expensive. Several of the large photographing establish-

ments make a speciality of solar prints, and artists send such work to them to be done. The print should be made in very light tones on rather rough crayon paper, and should be only used as a guide to the drawing proper. In fact, artists do not finish up drawings over the solar print; but, if it should be necessary to use one, transfer the outlines to the ordinary crayon paper and proceed in the usual method, merely using the print as a guide to keep the likeness.

Colour Mixtures for Walls and Doors.

S.T.J. (Blackheath).—A good soft green, that may be used in large quantities without being staring, may be made by an admixture of raw Sienna, green lake (light), and Venetian red and white, or another tone by raw Sienna and indigo. Dutch pink and white (Dutch pink is much used by paper-stainers, and helps to make a number of those soft, light greens used on the grounds of their papers), or raw Sienna, Antwerp blue, and burnt Sienna also make a good, soft green. A good colour, somewhat resembling the old tapestries, can be made for a library wall by mixing middle chrome, Vandyck brown, and mineral green with white or Prussian blue, ochre, and Venetian red. A good, rich reddish brown may be got with orange chrome, Vandyck brown, Venetian red and white; a brighter with vermilion, brown lake, and Vandyck; rich buff, with orange chrome, burnt Sienna, and a little raw Sienna and white, or Dutch pink, burnt Sienna, and white; a soft warm grey, with Indian red, blue black, burnt umber, and white; a beautiful clear, though rather a cold grey, with ultra-marine and burnt umber and white; a rich salmon colour, with middle or orange chrome, vermilion, and burnt Sienna with white. You may give a rich though somewhat dark effect to a door, by painting it a light reddish brown, and then stippling over the panels coarsely, so as to show the ground, with a mixture of brown lake and Vandyck, the stiles being painted Vandyck, with some brown lake in it, rather thin, but stippled very close and fine, sufficiently solid, however, to look several shades darker than the panels; the prominent members of the mouldings may be the light reddish brown, ground colour, and the sunken hollows Vandyck and brown lake, quite solid. A little added ornament on the panels in the light brown will give a very rich effect.

SUNDRY QUERIES ANSWERED.

Needle.—(1) The chief difference between an early and a much worn state of a plate is not that the latter is throughout not so black as the former, but that the extreme ends become grey through the work wearing smooth. Moreover, the most delicate lines disappear while those of medium depth change but very little. (2) If a hard paper be used, it will print better after the surface has been rubbed smartly with a moderately stiff clothes-brush. This is to be done after it has been well damped and just before it is put through the press. (3) You will find a good assortment of etchings by Sir Seymour Haden at Messrs. E. Parsons & Sons, 45, Brompton Road.

Hollar.—The real title of Rembrandt's famous etching known as "The Hundred Guilder," is "The Saviour Healing the Sick." A hundred guilders was considered a great price for it in his day, but a good impression of the "state" before the cross notchings were put in would easily bring £500 nowadays. Only eight of this state were printed. One is in the British Museum, one in the Imperial Library in Vienna, one in the Royal Collection in Amsterdam, one in the Royal Library at Paris, one in the Brussels Museum of Art, one in Rome, one in the possession of Baron Verstaak.

Tourist.—Egyptian antiquities are easily imitated by the forger, because there is so little variation of type among them. This is especially true of the scarab, the type of that of the Twelfth Dynasty not differing from that of the Eighteenth Dynasty, and not much from that of the Twentieth. Professor Petrie, however, has distinguished, among medical papyri and engraved inscriptions, five principal types of scarabs, and in a recent paper has described the characteristic form of these kinds of beetles in respect of the shape of head, outline of wings, and the treatment of the legs.

S.F.B.—The old silver candlesticks could easily be adapted for electric light for your dining-table. The wires from the standards should be passed through a small slit in the cloth, and through a hole in the table to a socket in the floor.

The Editor's Note Book.

OUR sympathies are enlisted from time to time by the newspapers on behalf of the poor medical man, who by the ethics of his profession is forbidden to advertise. But one hears nothing of the hard fate of the painter, whom a no less rigorous convention forbids to push the sale of his pictures except through the medium of a recognised art dealer or an Exhibition secretary. There would seem to be a divinity which doth hedge a painter, no less than it doth a king, that would make it unseemly for him to propose negotiations personally with a likely client, although the one might be eager to sell and the other to buy. I am reminded of this by the experience—by no means an unusual one—of a well-known Associate of the Royal Academy, who the other day was asked by a visitor if one of his pupils would execute a certain commission for him at a price which he named. The figure mentioned certainly was not high, but it was a fair one, and the artist would have been glad to have painted the picture for it, and the client would have been delighted to have paid him for doing so. The high professional standing of the one man, however, forbade the other from proposing the commission to him, and the circumstances made it impossible for the artist to intimate to the client that he would be glad to undertake it himself. The consequence was that the pupil got twenty guineas for a portrait study (let us call it) which his master would have painted for the same money, and naturally much better. There are painters of reputation by the score who would be glad of such commissions, and clients of moderate means who would be glad to give them, if only for the pride of owning some little examples of such artists' work; but etiquette blocks the way.

* * *

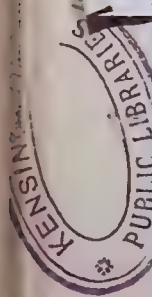
THE interesting suggestion is made by Mr. Frank Rutter, art critic of the Sunday Times, that the Japan Society shall unite with the authorities of the British Museum and South Kensington to make a historical collection of Japanese painting, and exhibit at the Guildhall. It is probably only by a union of resources on some such lines that a truly representative collection could be made. Mr. Rutter justly remarks that it is practically impossible to take an intelligent interest in the present without some working knowledge of the past. "Of what value," he asks, "would be the opinions on contemporary painting of a man who knew the works of Watteau and of Turner, but was hardly acquainted with the very names of all other masters of painting, such, for instance, as Rembrandt and Paul Veronese?" All the same, I venture to predict that the average art student will be wofully disappointed with any historical collection of Japanese painting that can be brought together, if he expects to find in it any such variety of method of artistic expression as is suggested, for example, by the names of the European masters just mentioned. Such differences do not exist, at least so far as the average critic can detect them.

THE close relation maintained between Greek sculpture and athletic sports is well set forth by Dr. Percy Gardner in his recently published "Grammar of Greek Art," and the point is seized on by The Academy as the text for a sensible paper on "Athletics and Æsthetics." The writer of the latter asks why the British sculptor does not avail himself of so excellent a model as the young athlete of our day? Although we are the most athletic and sport-loving of all modern nations, the fact finds no acknowledgment among our sculptors, and only occasionally, indeed, among painters, as with Mr. Henry S. Tuke in his pictures of boys bathing, and with his predecessor, Frederick Walker. Dr. Gardner says that the works exhibited at the Royal Academy show that the models accepted by modern sculptors are often of very poor types, ill-nourished and ill-trained. This is true, and who that saw poor "Lycidas" at the New Gallery last spring could choose but weep for him? Why a sculptor should select such physically degenerate forms is difficult to say, for there is no lack of good models. As the writer in The Academy observes, one has only to take a walk down the towpath during Henley Regatta to "meet the young Greek god in the life. To a perhaps too enthusiastic fellow countryman it is doubtful whether any age or any nation could show more beautiful or more refined types of the youthful male than these young oarsmen of Eton, of Oxford, and of Cambridge, with their clear-cut features and slender but well-knit frames." Our sculptors, too, are also reminded that the Greeks did not confine their attention to nude figures, and that the tight-fitting "zephyr" and "shorts" of the modern oarsman and runner lend themselves as readily to sculptural treatment and display of the human form as did the chlamys and the chiton. As to the latter point, no one can have a doubt who has seen that wonderful group of "At the Goal," by Boucher, in the gardens of the Luxembourg.

* * *

"HE failed because he did not work hard." With these words, as reported by the Paris correspondent of the Morning Post, M. Rodin summed up, in conversation with an interviewer, the tragedy of the life of Henri Becque, to whose bust, to be erected at the corner of the Boulevard de Courcelles and the Avenue de Villiers, he was putting the finishing touches. Both very poor, but full of talent, the two men in their youth had been chums together in the Latin Quarter. How the young sculptor, with his high ideals, by hard work and indomitable fortitude, triumphed over difficulties and disappointments that must have seemed insuperable is a matter of common knowledge. But Becque with all his talent was a failure. "He was a wonderful artist, and good-hearted," said M. Rodin, "but he died poor, unhappy, and conscious of having missed his mark. To produce one or two masterpieces is not enough. If you have the ability you must use it and go on using it." The story points a moral to every art student. THE EDITOR.

October, 1905.



The Editor's Note Book.







PORTRAIT STUDY IN CRAYON
BY HENRI FANTIN LATOUR

The Lyceum Club Exhibition.

THE Lyceum Club, which includes in its large membership most of the best women workers in the kingdom, both in arts and crafts, did a very wise thing in entrusting the selection of its exhibits to small committees of experts chosen outside its own organisation. Among the hundreds of exhibits thrown out there were many probably not without merit, and we can sympathise with the rejected in their disappointments; but in the ruthless discharge of their duty, the judges (Messrs. Voysey, Cockerill, Stabler, and Dawson) have done a great service to the club, setting a standard of excellence, which it should be its earnest aim to maintain. The collection of works by its members which the Lyceum Club last winter sent to Berlin, and subsequently exhibited at its rooms in Piccadilly, was made under exceptionally favourable conditions. It is not likely soon to be equalled again, and it is no disparagement of the present show to say that the craft work, excellent as it is in some respects, as a whole is less distinguished than its predecessor. On the other hand, there is a very creditable show of portraits in oil colours, which we believe is quite a new feature. Out of 97 paintings submitted, only 37 were accepted. The judges were Messrs. Lavery and Clausen.

PAINTINGS AND MINIATURES.

With but few exceptions, the pictures are portraits of women and children. Noticing them in their order on the walls—they are admirably hung—we are impressed by the painter-like qualities of Marion Naylor's "Miss Castle," Marion Dawson's "Miss Margery Wood," Sibyl Dowie's "Old Woman," and Harriet Ford's cleverly handled lady in a red blouse and slate-coloured skirt. These canvases all, more or less, seem to have been painted under the influence of Whistler, and that, be it understood, in the best sense of the term—each being in a low key of colour, with planes well expressed, and a nice discrimination of values. "Grand'mère Godin," by Lily Defries, is an excellent bit of character painting, executed in full impasto and very French in feeling. Well painted, in the more conventional Royal Academy manner, is Mrs. Young Hunter's cabinet picture of a lady in flowered white satin at a spinet; but we liked better her brilliant little study of an auburn-haired child. As a careful study of values, we find much merit in Margaret Spanton's seated lady, skilfully painted in greys and browns with a red hand-screen to key them, but the features are without expression, and one feels that the title, "Melodies Unheard," was an afterthought. An interesting little canvas is Annie Spong's old lady in black, holding pink roses, and a striking big one is Flora Lion's "Portrait of Mme. G.," in a low-cut light pink costume, which must have been rather difficult to manage with the fair flesh; this,

however, has been skilfully handled. "Portrait of H. W. D.," by Marion Wallace Dunlop, which shows a clean-shaven, typical-looking young Englishman, briar pipe in hand, is crisply painted. Near it is a delightful portrait of a baby by Mrs. Borough Johnson—her own baby we are sure it must be, for so resigned a sitter for its age would otherwise seem impossible. It is one of the best things in the exhibition, full of character as a portrait, and admirably painted in a way suggestive of the manner of the late George H. Boughton; though somewhat flat in technique, the face is thoroughly modelled, and the refined treatment of the tender greys and carnations shows the true artist. These are keyed by a bright red ribbon, from which dangles a "comforter"—is not that the word for the little rubber abomination condemned by the medical faculty as the source of endless infantile troubles?

There are several other canvases deserving of individual mention, but we can only name, further, Miss Kinkaird's clever portrait of "Miss Wheelhouse," Lilian Edmunds' "Miss Rosine Defries," and Florence White's well-painted and charmingly composed full-length picture of "Peggy, Daughter of Percy White," dressed in black, relieved only by the warm brown of the young lady's leather gauntlets and high boots.

Other contributors were Maude Porter, Maraquita Moberly, Bethia Clarke, Gertrude Leese, Dering Curtois, Harriet Halhed, Jessie Macgregor, Lilian Edmunds, Margaret C. Cook, Lily Christie, E. Baldwin-Warn, Margaret Thomas, Ellen E. Conder, Ada Dressler, Emily Cook, Ellen R. Wilson, E. L. Henriques, and Beatrice Bristowe.

Among the miniatures there is little calling for special mention except the strongly individual work of Nellie O'Brien, which is far above the average in artistic merit. Her portrait of Miss Kittie O'Brien is a little masterpiece, marked by frank observation of character and executed with a degree of breadth and crispness as unlike what we find in the conventional stippled abomination of smirking insipidity as a Franz Hals is unlike a Greuze. Meritorious but rather too sweet in colour is the work of H. Baldwin Warn, and Ethel Karuth shows an interesting profile of Sarah Bernhardt as "l'Aiglon" and a curiously attractive full face, set in an ancient Egyptian coiffure, which is catalogued as "Pharaoh," but evidently is a portrait.

ARTS AND CRAFTS.

Among the modelled objects are some that were shown at the spring exhibition, including Ruby Levick's bronze knocker and plaster reliefs, reliefs by E. M. Rope, and Florence H. Steele's fine alms-dish with the "Adoring Angels." Katherine Wallis sends a Dachshund in bronze, carefully

studied, and a rat, in plaster; Mabel White, a frog, in bronze, and "The First Snow-drop," a dainty marble statuette of a young girl. A portrait of an old lady, in gesso, called "Eighty-five Years," by Lilian Edmunds, is a clever character study.

In enamels there is nothing to compare with such fine works as Miss Fanny Bunn's "Gloria in Excelsis," Miss Kate Edie's panels, and Mrs. Geraldine Carr's "Cinderella" triptych that were seen at the spring exhibition, but on a more modest scale there is much that is interesting in the showcases of jewellery and silver work representing the art of Mrs. Edith Dick, Mrs. Hadaway, Mrs. Bishop, Mrs. Ernestine Miles, Mrs. Meredith, Mrs. Cecil Dale, Miss E. C. Woodward, Miss Wadsworth, Miss Edith Hayter, Miss Gladys Falcke, and Miss Agnes Horney.

The exhibit of bookbinding is small, but it comprises work of remarkable excellence by Miss Alice Pattinson. Her "Guest Book," a quarto in green morocco, richly gold-tooled, and sparingly inlaid with ruby leather, is a masterpiece, and no less can be said for her "Rubáiyát Khay-yám," in brown leather richly tooled in gold, with an all-over design of roses and grape vines, the leaves of the latter exquisitely inlaid with green morocco. Miss Robinson sends a "Bracebridge Hall," in half-binding, which is almost severe in its simplicity, but shows taste and originality.

In needlework, too, the exhibits are few, but, for the most part, distinguished. The Audrey School of Embroidery, Ryde, Isle of Wight, shows a magnificent cope in solid embroidery and heavy with bullion—a "tour-de-force" seldom equalled in modern church work. But gorgeous as it is, it pales in point of interest beside the beautiful hood for a cope designed and worked by Miss Jefferd, manageress of the school. Virgin and Child, refined and comely in feature, are seen enthroned in a rose-bower, with a landscape bathed in sunset for a background. The Madonna wears a bluish-grey robe and a very pale grey veil. All is worked solidly in tapestry stitch, except the flowers, which are in crewel stitch, and the golden halos and neckband of the Virgin's robe and the border of the child's white dress, which are couched. Sticklers for convention may object that this exquisite decoration is too pictorial in treatment for the use to which it is put. This is a point we have no disposition to discuss. We will only add that it impresses us as a work which, in its reverent conception, artistic design, and perfection of execution, is deserving of the highest commendation.

Mrs. Farmiloe shows several frames of her clever flat-tinted pen drawings of children, which may be described as a cross between Boutet de Monvel and Phil May, without the vulgarity of the latter. By Pamela Collina Smith are some very clever examples of block printing, effective in colour, but somewhat too gaudy. Marion Wallis Dunlop, taking a hint from the delightfully impossible beasties of a well-known "Punch" artist, shows a

very fetching series of comical imps and demons, suitably coloured.

A word of appreciative recognition is due to the very interesting array of handwoven stuffs shown by Charlotte Brown and Annie Garnet (of Windermere). The latter's flame-coloured fabric—"heart of furnace," she calls it—an interweaving of cotton and silk, is particularly admirable. Mrs. Kirkaldy sends some beautiful specimens of a similar mixture in two colours, interwoven.

Surfaces for Pastels.

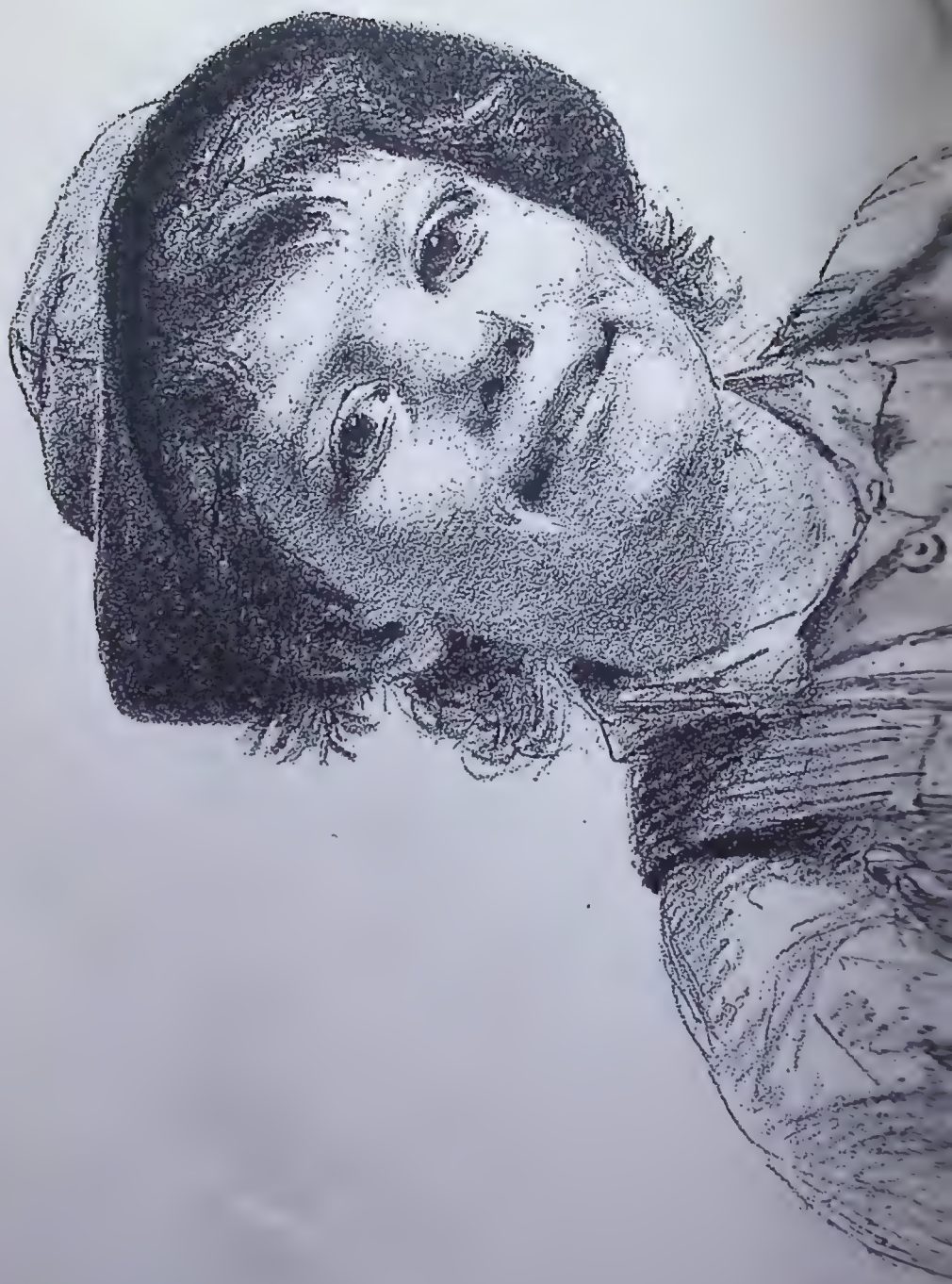
OF the various surfaces used in painting in pastel, I have found pastel canvas very good for portraits. Excellent, too, is velvet pastel board, of various shades; it is suitable for any kind of work, be it portrait, landscape, or flowers. Cartridge paper, which is sold in various colours, is most available for rapid sketching where one does not wish to load the colour. I may add one more surface, which is used very effectively by artists in Paris. This is ordinary charcoal paper (Michallet or Lalanne). Of course, it is not good for pictures (that is, for any subject much worked), but only for sketches, quick impressions, or what Whistler called "notes." It has one great advantage—one is able to make and preserve a very careful drawing. The colour must be put on freely and frankly in masses. The charcoal paper will not hold much pastel, only just about enough to receive the necessary notes. It is a good paper to use to train one's self to record impressions freely, frankly, truthfully, and quickly, at the same time.

There is a little sketch by Guillaumet in the Luxembourg Gallery which shows how well this paper can be used. The outlines are all preserved; the colour was laid on in flat planes. Here and there little spaces of white paper will show through the colour. One should not attempt to fill them in, for they in no way affect the values one is striving to record. Something similar happens very often in the use of water-colours, when one is trying to put on a broad, flat wash for a background. These little "accidents" of water-colour often give sparkle and add charm and variety to a study. Why should it not be the same in pastel? The student must aim to work *directly* and frankly. If in beginning a study this way you do not arrive at the desired result, throw it away and begin anew. In working on any other surface you can rub out, and change, and alter, and even load on your colour; but with the charcoal paper this is impossible. Another reason I find for believing this paper good for studies is that it shows the student how absolutely necessary it is to have first and foremost a good drawing. You can make your drawing with charcoal and change and correct as much as you wish; but when once you take your pastel in hand and lay on your colour, you can no longer make changes. Therefore make, first, a careful drawing; then put on your colour with all the freedom and dash you have at your command. "Be carefully careless."

E. M. HELLER.

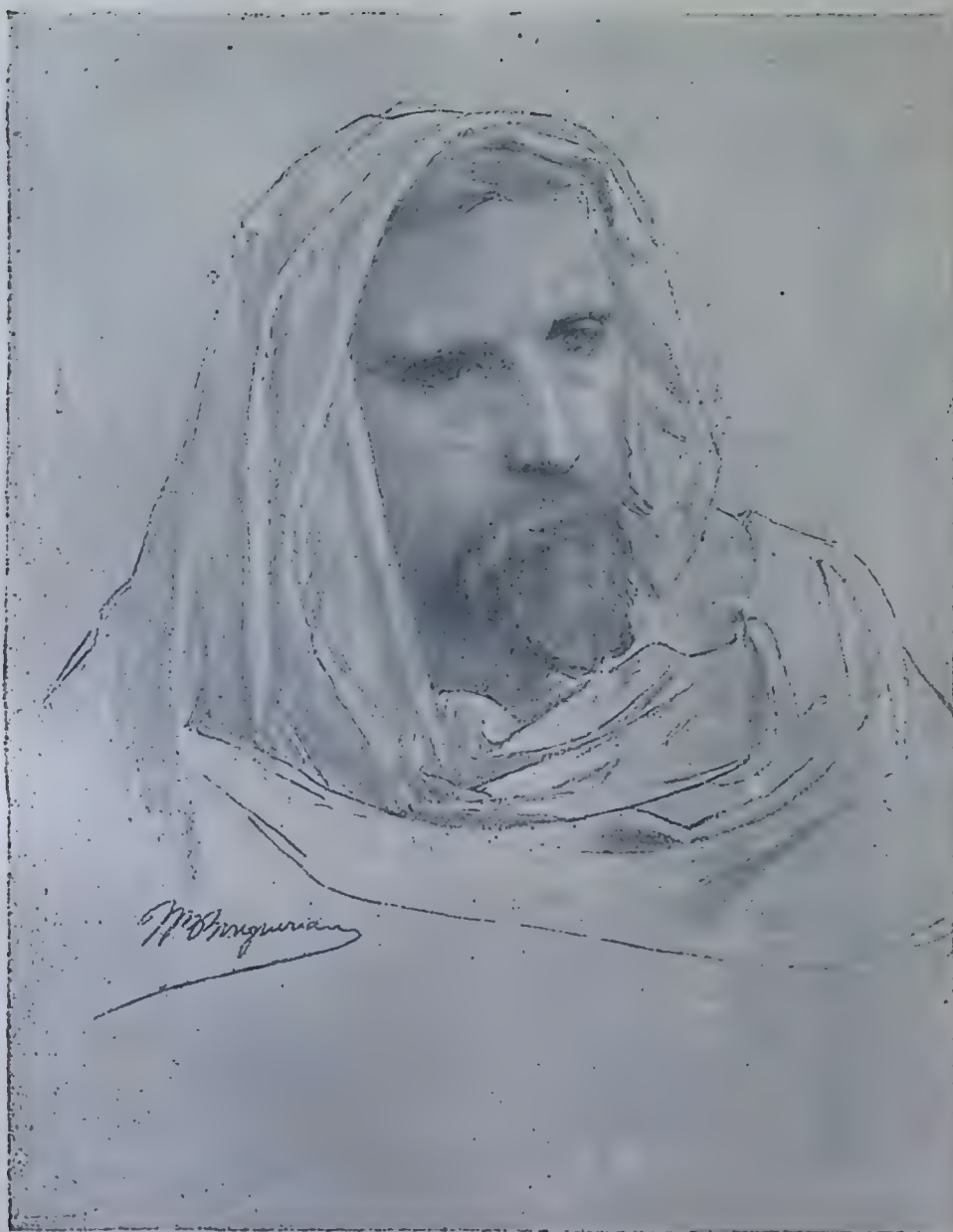


ARTS & CRAFTS SUPPLEMENT





FACSIMILE OF AN UN-
PUBLISHED DRAWING ON
STONE · BY J · G · BROWN



"AN ARAB OF THE DESERT"
PENCIL DRAWING BY BOUGUEREAU

Washed Drawings on a Large Scale.

THE facility of handling gained by the water-colourist in preparing large cartoons is in itself enough to repay him for the trouble ; but it is hardly necessary to say that to make large drawings of buildings, tree trunks and branches, and even, at times, whole landscapes, is the best way of studying these subjects.

A drawing-board on which the paper is stretched and firmly glued is preferable to any form of stirator. A full-size drawing of detail, a spray of leaves, for instance, may be made with a board of such size that it can be kept supported by the arm, as is shown in Fig. 1. This permits of varying the inclination of the board at any moment, an important matter, since the larger masses of tints necessarily tend to run beyond bounds more than the smaller do. It has, however, its inconveniences, chief among which is the fatigue which it causes, and to lessen this it is well to have a block of wood handy to relieve the arm at times when the work is proceeding slowly and methodically. The block can be advanced or pushed farther back and the inclination of the board varied accordingly. Some

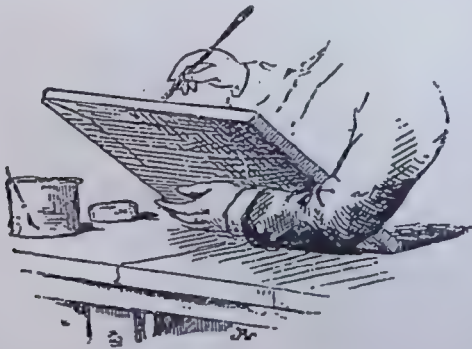


Fig. 1.

artists obtain a block of iron of unequal dimensions, which, by being laid flat, or on one side, or set up on end, gives a still greater variety of inclinations without ever using the arm. The weight of the metal makes it less liable to topple over than would be the case with wood. (Fig. 2.) When one works all day long such aids are a great relief ; but for occasional practice they may be dispensed with.

For very large drawings, such as full-sized cartoons for decorations and large architectural drawings, it is sometimes necessary to use the machine-made drawing paper, which is sold in large rolls of about four feet in height and many yards in length. Brown wrapping papers are also much used when the colour does not interfere with that necessary for the drawing. They may be obtained of still larger dimensions. To work on these great sheets, the drawing-board must be replaced by a draughting table. Perhaps the best made is Roberson's, shown in Fig. 3. The height being easily regulated by the adjustable rack, the desk is equally available when standing or comfortably seated, and may be placed at any required angle

from horizontal to vertical. The ordinary draughting table has usually only a separable top, very level and very firmly made, with movable tressels instead of legs. The drawing with pencil, crayon, or ink is done with the board laid flat on the tressels. The draughtsman leans over it, or, at times,

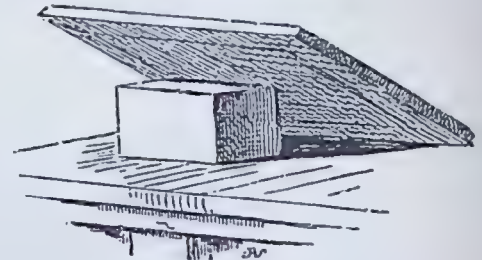


Fig. 2.

stretches himself upon it. To lay the washes with which the drawing is shaded and tinted, the top is taken off the tressels and placed at any required angle against the wall, a chair, or any other convenient support. The great size of these papers prevents their wrinkling much under the wash. They are, therefore, very seldom stretched, being merely fastened to the table with a sufficient number of drawing-pins.

Brown paper and machine paper are often rejected for the Whatman papers, which are much more agreeable to work on. But as these are hand-made and of comparatively small size, it is necessary to glue several sheets together. It is essential that some pains should be taken to make the joints of these sheets come where they will show the least, and for that purpose the outlines of the drawing should first be established on brown paper, or, better yet, on tracing cloth. A little ingenuity will then enable one to make the joints come where they will coincide with the principal straight lines of the design, as shown in Fig. 4.

Such joints should, as much as possible, be avoided in the sky, and particularly horizontal joints, which have a very bad effect. If the drawing is intended for exhibition, it is important to know beforehand what the lighting will be. If from above, the edge of the joint should be at top, where it may catch the light but can throw no shadow. If the light comes from one side, then the edge of the joint which shows should be turned toward that side, for the same reason. This disagreeable shadow, caused by the gluing of one sheet over another, which cannot always be avoided by taking account

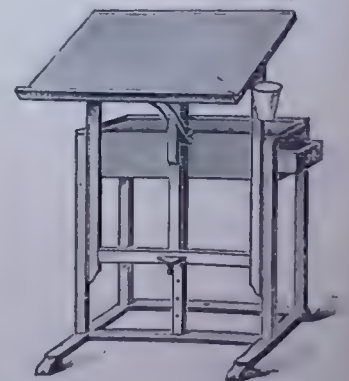


Fig. 3.

Arts and Crafts.

of the direction of the light, since that is not always known, may be lessened by the following simple expedient. Before gluing the sheets together, let narrow strips be taken off from the edges of each, and, in cutting the paper for this end with a sharp penknife (see Fig. 5), be careful *not* to cut quite



Fig. 4.



Fig. 5.

through its thickness. The band is then to be torn off, rolling it up as it comes apart, which will leave a sharp and straight edge on top, but a rough and irregular edge underneath. One of these rough edges must again be trimmed so that it can be brought close up to the straight edge of the other sheet. The two take the glue much better than the proper surface of the sheet, and make a very strong joint. More than this, since the joint is hardly any thicker than the paper is elsewhere, it shows very little. Great care should be taken to use only so much glue as is necessary. If it soaks through the paper or spreads over the line of juncture no wash will take at that point. As it is sometimes necessary to let the end of the paper fall over the edge of the table while drawing, it is well to attach a half-round moulding to the table edge with a few tacks, to avoid breaking the paper, as would almost certainly happen if the table edge was, as usual, square.

In laying the large, flat tints of a cartoon, the sky and background, any muddiness of the colour is apt to prove very annoying. It is therefore usual to filter the tints from time to time through muslin, which retains all undissolved particles of pigment. A very good filter can be made by rolling a piece of pasteboard in the form of a truncated cone and placing in it an old pocket-handkerchief (which, of course must be quite clean), so that its edges come well over the top. It is to be held and used as is shown in Fig. 6. Filtering is



Fig. 6.

applied only to pale tones used over large spaces. The colour must be mixed at first much darker than it is required, for the process lightens the tone a good deal. To gain any great intensity of tone the colour must be used without filtering, but in this case, if there are spots made by undissolved pigment, they do not show very strongly.

It is a general rule in shading architectural drawings, that the light is supposed to fall from the left of the spectator and at an angle of 45 degrees with the horizon. There are certain practical

advantages to be obtained by following this rule, but we must remark that in reality the building may be so placed that it will never be lighted in just that manner. But when one is working out a drawing without knowledge of the actual position that the building is to take, it is very convenient to follow the rule. The shadows will then always be of the same measurement as the depth of the projection that causes them, and serve to express that depth when, an elevation, it cannot otherwise be given.

The metallic drawing-pen which is used by architects and mechanical draughtsmen may properly be used by artists, also, in careful drawings of architecture, and not only for straight lines, but for very narrow shadows, such as those under a moulding or in the cannellations of a pillar. Some points about the management of a drawing-pen may therefore be given. It must be kept very clean, and, for this purpose a small bit of emery paper, folded and passed rapidly between



Fig. 7.



Fig. 8.

the nibs, as in Fig. 7, is the best thing to use. Novices very often think that by continually screwing the nibs closer together they can obtain finer and finer lines; but by this practice, after reaching a certain degree of fineness, they only spoil their instrument; for if the two nibs are once brought together at the end, as in Fig. 8A, any further pressure on the screw only tends to make them spread again, as is shown in Fig. 8B. The pen is most easily filled by means of a brush, and in cleaning off any superfluous moisture, it is necessary to hold it with the point up; otherwise one is likely to discharge it altogether. A tint laid with a drawing-pen always looks darker than the same tint laid with a fine brush, partly because of the sharpness of its edges, which renders the contrast between it and the white paper the more striking; partly because it delivers the colour with which it is charged more completely. One must be careful not to press heavily on the paper, for the sunken lines thus made, being filled with the tint, will make it seem much darker yet. When the surface to be shaded is too broad to be covered by the drawing-pen, and yet not large enough to permit of its being shaded evenly with the brush, both edges are first drawn with the drawing-pen, and while they are still wet the intervening space is filled with the same tint with a brush kept ready charged for the purpose; this yields an even surface.

R. JARVIS.

You need not always use positive colours to get brilliant effects. To test this assertion examine the most gorgeous old Persian or Turkish rug and note how the brightest red, blue, yellow, or green will pale beside the normal standard of the same colour.

The Study of Still-life Painting.

THERE are two ways of viewing this subject of "still life," both of which are of interest to the student who is laying the foundation of his profession as a painter. In the first place, its value as a preparatory study in the education of the artist cannot be overestimated, and this is independent of any special branch of art to which he may elect to devote himself later.

As an exercise in drawing, painting, and composition, an arrangement of inanimate objects will present to the student a more tractable subject for a prolonged sitting than any live model he can secure. I think, perhaps, some of the bad drawing done by well-known artists, which is ignored because of their good painting, would have been obviated if they had given some time to this study of still life. The student who draws *only* from the cast, and proceeds to paint *only* from the figure may become perhaps extremely skilful in the drawing and painting of flesh and muscle, but he will never by these qualities alone become a painter of pictures, for there is something more required here: and into the painting of a picture there must enter many considerations besides these, indispensable as they undoubtedly are.

In some of the great art schools of to-day the study of still life is insisted upon in connection with the study of the figure, certain days being reserved each month for the purpose. This, it would appear, is an excellent practice, and for the following reasons: In the painting of a picture every accessory should be equally well handled, and should exhibit the same intelligence in its treatment as may be shown in the main subject of the work. By this I do not mean that everything should be carried to an equal degree of "finish," for that would be a fatal error. What I would signify is, that the observer should feel sure the artist is capable of so elaborating or perfecting in detail any object or accessory he may have chosen to introduce into his canvas, and that nothing was omitted or evaded through ignorance.

An example of such ignorance was absurdly illustrated in a prominent exhibition not long ago, where a large picture of a lady, hung in a conspicuous position, attracted much attention, which was, however, not all admiration. The figure, life-size, represented a pretty girl seated before an open fireplace; the figure was carefully drawn and the drapery tolerably well painted.

After looking at and admiring the pretty face, framed in its yellow curls, one's attention was caught by a most prominent bit of still life in the shape of an elaborate brass fender made in a lattice pattern and decorated with a pair of lions placed one upon each end. Now, let me say that a "lattice pattern" seen in perspective upon a curved object is one of the most difficult things you can select to draw. This one in the picture was *not drawn*, it

was only "painted"; it was charming in colour, brassy in texture, good in decorative intention, but so ridiculously inadequate in drawing, so entirely lacking in perspective, that while the brass lion on one end was bravely pawing the air his partner in duplicate on the other extremity of the fender appeared almost sprawling upon the floor. This draughtsman's "point of sight" was too evidently an imaginary one. The moral is obvious: a painter who has learned to paint *only* the figure must confine himself to that alone, or else he must learn also how to paint his accessories. The study of still life will help him here.

For the landscape painter this study will also be of great assistance, in preparing him to distinguish readily the different textures which he will have to interpret in his pictures. Thus the selection of subjects for studies may, of course, be influenced by the taste of the student, and should necessarily, to be useful, be of a pertinent character, having some bearing upon the details he may be called upon later to introduce into his pictures. Where the figure painter will need a knowledge of draperies, the landscape painter will seek for variety in the lines and textures of foliage; the glossy satin of the laurel, with its severe outlines, he may compare with the graceful forms and velvety surface of the young grape leaves. He will observe that some of the stones in his paths and the rocks by the wayside will reflect the sun from polished surfaces, while others, rough and dull to the sight and touch, will absorb its rays. Select, then, some of these bits of rocks which are interesting in form and colour, and lay them on a table, with a geologist's hammer beside them, and the materials for a varied and instructive study are at hand. Choose also those which will afford some variety both in size and shape; pile them together—not too carefully—and secure a good effect of light and shade. Contrast the dull brown of the granite with the blue slate, and place by these bits of red and yellow sandstone greenish grey soapstone and dull white marble. If such specimens are not obtainable, choose others. A variety of shells will afford rare possibilities of charming colour and interesting form to be studied. An old fish-net will serve for a foreground, and with the shells lying among its folds will give a suggestion of their natural element. If, perchance, the shells for this study are borrowed from a conchologist's cabinet, I beg you will be careful not to bring together in the meshes of your net specimens of those from entirely different shores, and which could not thus be naturally gathered at the same time and place. This may appear an unimportant matter, but it will have a serious bearing upon the sentiment of your composition. If a varied collection of shells is to be painted, leave out the net, and suggest the fact that they are a "collection" by making them to lie upon the

shelf of a cabinet or upon a table, showing the cabinet of the collector in the background. The student will be surprised to find how many different picturesque arrangements will suggest themselves with such simple materials, and when in the course of his practice he is inspired to add to his composition some rich velvet folds for a background, or to arrange a charming bit of silk of contrasting colour in the foreground, succeeding withal in creating a harmonious atmosphere throughout, he will find the study of still life more interesting than he could possibly have imagined.

M. B. ODENHEIMER.

Painting Sunsets in Oil Colours.

IN studying sunset painting from nature, never wait until it is seen what kind of sunset it will be; prepare beforehand, and seize the impression while possible. Have at hand several sizes of canvas, panel, academy-board, or oil sketching paper, oil-cup replenished, clean brushes, and the paint-box. If the brushes have been in use during the day, cleanse them with turpentine. As soon as the sky begins to assume a sunset tint, go to the place selected, if near (otherwise start proportionately early); place the best-suited size and shape of material selected in position. The colours to be used will now be indicated, and they should be placed upon the palette quickly. About the proportions needed are now plainly seen. Strengthen while painting by dipping the brush in the pure colour or colours required to produce the correct tone or glow. Avoid putting white, even when broken with red and yellow, over colours, as it is apt to produce a thick, opaque, glazed appearance, very undesirable. Use little medium, and place the darker tones over the lighter, as a delicate atmospheric effect is thus obtained. Of course, sometimes the edges of clouds must be retouched with bright tints, and sometimes a bright cloudlet or two swim in a darker ground, which it is easier and more natural to touch in; but begin with the light tint, and then lay on the shadow. I know of no other or simpler way in which a clear, soft sky may be obtained, as the light seems to come through all skies, even stormy skies.

It will be found advisable to study sunset tints theoretically before trying to do so practically, and in imagination paint every sunset sky, tender or gorgeous, presenting itself.

For dark foliage immediately under a bright sky, I generally use ivory black and yellow ochre (or king's yellow) for the lighter portions, and Chinese blue and light red for the hollows and recesses. They produce a vague dark green effect, well suited to such situations in such studies. One of the umbers—burnt is perhaps best—worked or touched in here and there to blend the masses adds variety and softness. Very little white should be used, and that at first. Black and yellow lightened with white give all the necessary relief, for foliage in such situations is always vague, and is chiefly

valuable for lightening the sky by contrast. Even here the lighter colours put on too strong and softened down by the darker give the best effects, seemingly making the trees akin to the sky. The correct sky effect cannot be obtained without painting the landscape under it. The same directions for painting the sky may be followed in painting the water, catching the sunset glow. The same colours are generally used a tone or two darker.

K. M. KING.

It is only after long acquaintance that we learn all about the mechanical management of colours. Some, for instance, are naturally coarse and incapable of being ground to an impalpable powder—like smalt. Some work almost too easily, like the lakes, and some are intermediate, like the ochres. This makes a good deal of difference in mixtures and in handling, and in the representation of different natural textures, and knowledge of such points can be gained by practice only. This is a good reason for beginning with a simple palette. Be satisfied with a few safe pigments rather than try risky experiments with a wider range of colours. It will be noticed that ARTS & CRAFTS usually avoids committing its readers to the use of Prussian blue or of indigo. Both are fugitive, or, at any rate, not to be relied on for permanence, and indigo, in its usual form, is an ugly colour. Prussian blue is not an ugly blue, but it has a quality which, for the tyro, is as great a fault, it is probably the most powerful of colours in admixture—that is to say, a small quantity of it will overpower a much greater quantity of most other colours. This occasions no end of trouble to the beginner who uses Prussian blue in mixtures, as in making greens. He cannot, for a long time, bring himself to make allowance for the colouring power of Prussian blue, and consequently it often happens that he gets all his greens and purples too cold.

SEPIA, the colour which, after India ink, is most used in monochrome sketching, is the dark liquid which is ejected by a certain species of cuttlefish to form a protective cloud in the water when it is escaping from its enemies. It is fished for on the coasts of France and Italy. Its natural tone is a very dark brown, approaching black. When subjected to the action of fire, it becomes of a much warmer, and at the same time lighter brown. The two sepias and India ink give a range of tints, from brown to grey, possessing all the qualities that water-colour pigments should have in the highest degree. They are transparent, flowing easily, and afford the most subtle gradations from very dark to very light tones. Natural sepia mixed with cobalt or ultramarine gives the best greys for rocks, tree trunks, and buildings. Mixed with Chinese white, and used as gouache, sepia is much in vogue among designers and draughtsmen for photographic reproduction. It has not the ghastly effect of India ink or lampblack when used in grisaille, and its tints are such as may be reproduced with fidelity in photogravure or phototype.

A Great Military Artist.

THE foremost living military painter is undoubtedly Edouard Jean Baptiste Detaille, and our readers will rejoice with us at the privilege he has given us of reproducing some pages from his sketch-books. They show us at once the artist and the man. Like most of the leading French painters of the day, he draws admirably in pen and ink, and with amazing facility. Nothing seems to escape his observation, and with all his dash he is most methodical and painstaking. To see him at his easel in his spacious, splendidly equipped studio, a stranger would take him for a man of fashion painting for amusement rather than the hardworking student that he is; he is faultlessly dressed in closely buttoned frock-coat, with the red ribbon of the Legion of Honour in his button-hole. Born in Paris in 1848, he received a good education, and took his degree of "Bachelier"—as all young Frenchmen are expected to do after they have followed the "cours" of a college—when he was seventeen. During the years he spent at the Lycée Bonaparte he showed great natural aptitude for drawing, and he principally drew soldiers. Meissonier, who knew his family, was much impressed by his abilities, and after the usual parental hesitation, Detaille entered his studio soon after he left college. Two years later, in 1867, he exhibited his first picture in the Salon, representing a corner in his master's studio. This was soon followed by his first military picture—"Cuirassiers of the Imperial Guard Shoeing their Horses on the Road to Antibes," painted after he had travelled with Meissonier through the South of France. In 1868 he also exhibited at the Salon a "Halt of Drummers," which clearly indicated that he was destined to occupy an eminent position among painters. His next exhibit, "A Rest during the Manœuvres at the Camp at Saint-Maur," contributed to his fame more than any of his other works. For this he obtained a medal, and another was awarded to him the following year for his painting of an "Engagement between Cossacks and French Chasseurs." As soon as the Franco-Prussian war began he enlisted in the Fourth Corps d'Armée under General Pajal. He soon returned to Paris and joined the troops encamped at St. Maur.

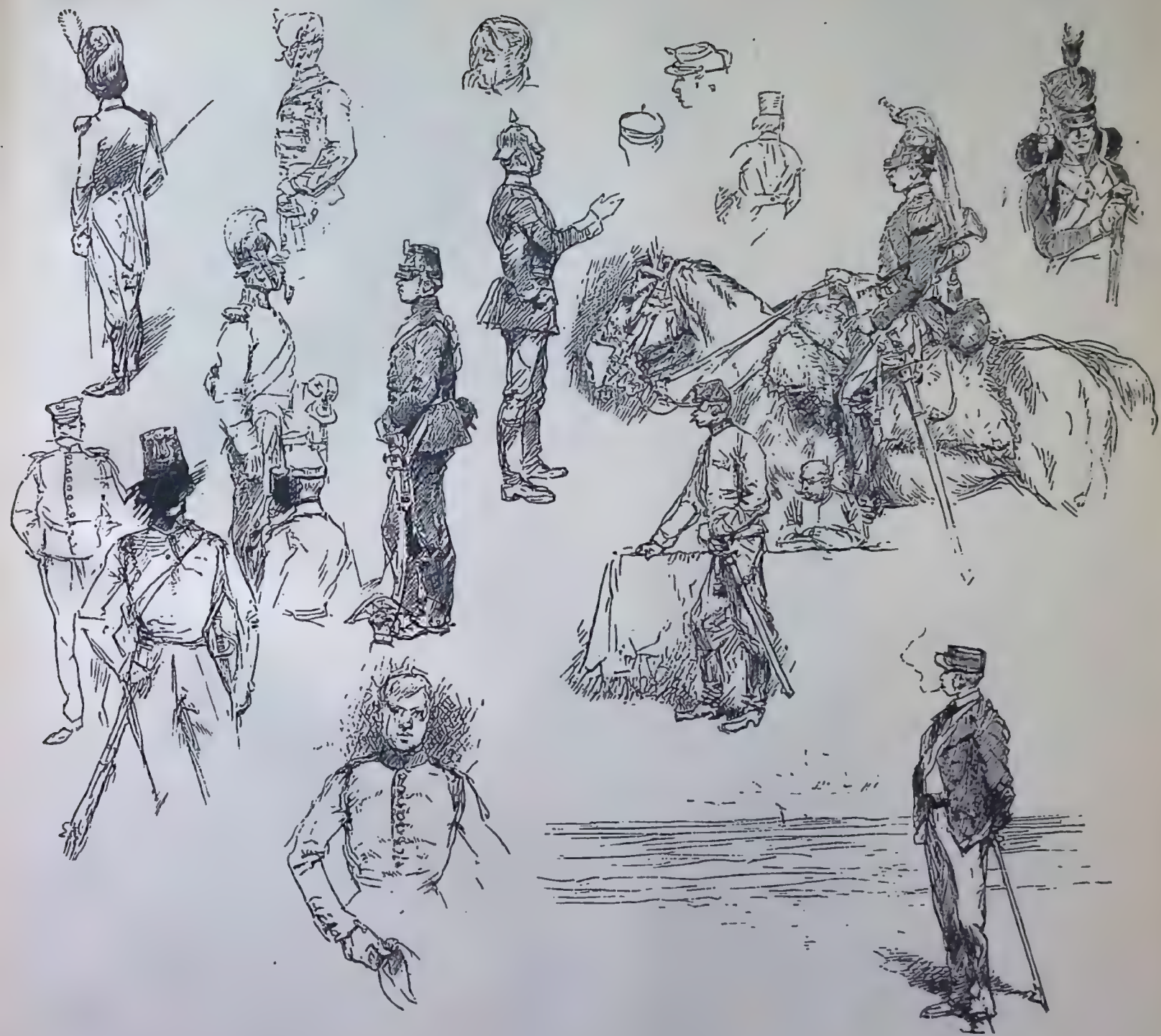
During most of the engagements he made rapid sketches, and, assisted by his astonishing memory, was afterwards able to reproduce with amazing accuracy the terrible episodes of those hard-fought skirmishes round Paris. At the end of 1870 he was appointed secretary to General Appert, and was thus enabled to follow still closer all the intricacies of the contest. His talent made itself useful to his countrymen at that time by enabling him to draw accurate maps of the environs of Paris showing the positions of the two armies. He was present at the terrible battle fought on the banks of the Marne on December 2, 1870, which was one of the most deadly encounters that took place

during the siege of Paris. He afterwards painted an episode of that combat representing an entire rank of soldiers killed by a mitrailleuse. Never before had a painter attempted the realistic treatment of a spot literally covered with corpses. Some of the dead men still remain standing up, and look as rigid as lay figures, while some of those that have fallen have dropped into singular attitudes far more realistic and natural than the corpses we generally find stretched out at full length in battle pictures.

Detaille excels in fixing on canvas some of those effects which exist in nature but for a moment.



For instance, in a painting of his which we recall, one sees the small clouds of blue smoke which arise from the guns of the soldiers floating so lightly in the atmosphere that we almost hold our breath so as not to blow them away. One of the most impressive of his paintings of the Franco-Prussian war is "Saluting the Vanquished," which, in its illustration of the chivalry of the noble French nation, reminds us of that touching act of courtesy on the occasion of the recent visit of the French blue-jackets to London, when officers and men, with one accord, saluted the statue of Nelson as they passed through Trafalgar Square.



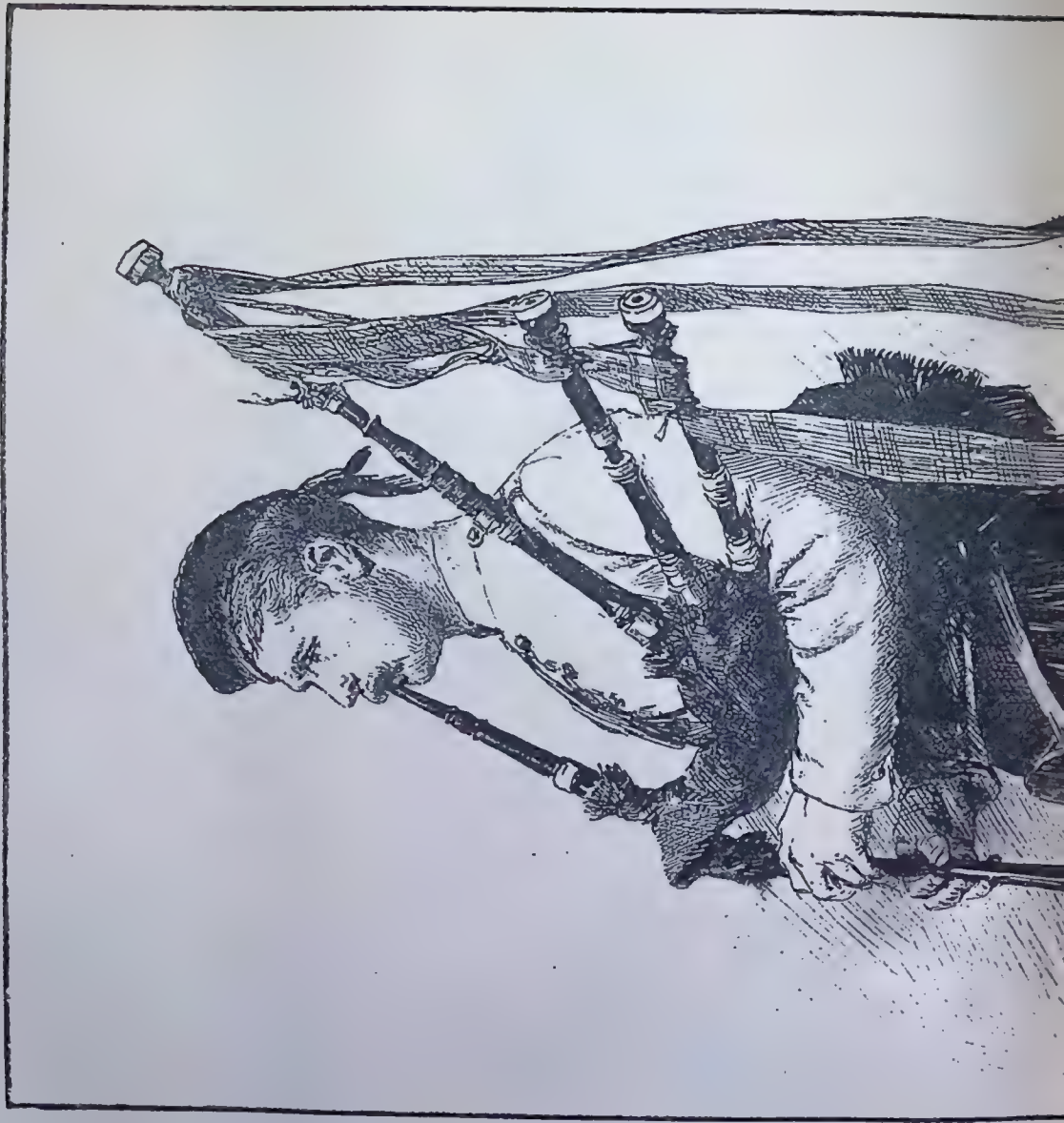
PEN STUDIES
BY DETAILLE

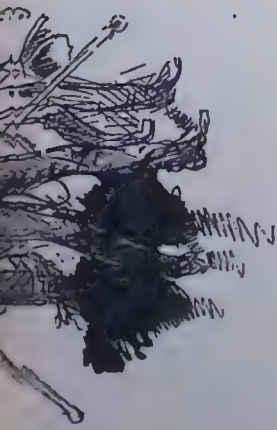


PEN : STUDIES
BY DETAILLE



STUDIES BY MODERN
MASTER DRAUGHTSMEN





BRITISH ARMY
STUDIES BY
ED. DETAILLE

Studio Notes and Hints.

IF you can afford nothing better, a burned stick and a whitewashed wall may do you good service; but if you have the means to buy them, you have no excuse for not using the best materials. The cheapest are always the dearest in the end.

THE best way to preserve water-colours you do not care to frame is to mount them on boards of uniform size and keep them in a special portfolio. Such a portfolio may interest your friends, if not you.

NEVER throw away a print that has anything good in it because it is "only a process print," or is otherwise commonplace in character. It costs nothing to keep it in a portfolio, and there is no telling when you might be glad to refer to it.

DRAW outside of the class as much as possible. I have the greatest sympathy for those students who do not enjoy working from the antique. I did not. There was so much drudgery about it that I failed to see the beauty, and had to get my training in another way.

STUDIES of animals are always interesting. There is no more graceful object in animate nature than the cat, or a more picturesque one than the dog. A frog kept in a glass box will be found a mine of curious pictorial interest, and a common mouse will prove a most fascinating subject of study. For broad and massive forms the larger animals must, of course, be sought, but the study of any living creature has its utility. In drawing animals strive first to become expert in rendering the general form and action. When you have mastered this the details will not be difficult of attainment.

No other genre can be so safely commended to amateurs as the painting of still life, for, in it, it is quite possible to produce sound work with very little direct teaching. The beginner should, if possible, own a few good paintings of this class, which he should study thoroughly, copying them in different materials, now in oils, again in water-colours or in charcoal, and then exchange for others. Each picture will teach him how to arrange similar groups to paint from life, and also how to paint them. And, even if his own efforts should never satisfy himself or others, he will gain a more thorough knowledge and a better appreciation of works of art of all genres from a little such practice than he could from reading all the criticisms ever written. Most respectable picture-dealers are willing to lend, on good security, and at a moderate charge, still-life paintings to be copied. It is in some respects preferable, though, to buy of advanced students of our larger art schools their best studies of this sort. The latter

show more plainly their construction, and are easier to copy than the slight productions of clever artists which are commonly supplied by the dealers. And, though they look rougher, they are apt to be truer to nature.

TREES that have compact masses of foliage, like the oak and chestnut, should be studied in preference to others, as they may be painted, like the rest of the landscape, in full impasto. Those which have a light foliage, like the willow and aspen, will have to be painted by scumbling over a previously painted background. The lighter extremities of the more solid trees will be painted in the same manner. It is difficult to do this when the background is completely dry without falling into hardness. The picture should be taken up for the second painting when it is merely "tacky" to the touch, which, if it has been solidly painted, without the use of oil, but with a little siccativ in the slowly-drying colours, will be in a day or two, according to the weather. If you are in a hurry to finish your work, put the first painting to dry in the sun. It will be ready within a day, if you use the best colours, and a very little siccativ. The trunks and branches of trees in winter should be painted at the same time as the background to avoid hardness. The lighter branches and twigs and such scattered leaves as may remain can be added over the tacky ground. One should learn the anatomy of each kind of tree by studies of separate trees and of separate portions of each.

"THE living model," says Professor Eakins, of Philadelphia, "is the student's best original. He can get at the very outset more from it than from the study of the antique for twice the period. The Greeks did not study the antique; they studied nature, and nature is just as varied and beautiful in our day as she was in the time of Pheidias."

A BEAUTIFUL purple grey, very useful in water-colour practice in the grey bark of trees and for rocks, is made by mixing lake and lampblack.

AN artist should refuse to paint if he sees that his sitter is fatigued, and he should, himself, be in as good condition at the beginning of his day's work as an athlete at the beginning of a race.

"I WOULD no more attempt to give a student a recipe for learning to paint," says a well-known landscapist, "than I would undertake to teach him the Greek grammar. My only plan would be to paint something for him, and then turn him loose to do likewise. Then I would criticise what he did, and correct it by painting it over again. If he had talent and feeling he might learn something by this method. If he had talent alone he might also learn a little. But if he had neither his case would be a hopeless one, and a thousand years of study would not make a painter of him."

Arts and Crafts.

WHEN a painting is finished, and is completely dry, it should be varnished with the best white varnish. Cheap varnishes are apt to "bloom," that is, to form patches of a bluish tint upon the surface.

* *

As a general rule, one should never touch an oil painting unless it is quite wet or quite dry. Unless very exceptional effects are required, there is nothing more fatal than to work at a picture when it is sticky.

BRONZE satin affords a delightful ground for painting any species of flowers, and makes up into panels or any other articles of ornament or use for which it may be employed, with fine, rich effect.

* *

NEVER begin a picture, from nature or your fancy, till you feel it thoroughly. Think before you act, and you will act with directness, force, and feeling. Study your subject, or you will never know how to paint it.



A LANDSCAPE STUDY IN PEN AND INK. BY L. HARPIGNIES.

(See "The Editor's Note Book," page 300.)

IN painting the figure you can have no better start than a good outline. Sketch your figure on the canvas with charcoal, and then draw it carefully in with the pencil, in broad but accurate masses. Spray this outline with common fixative, which will prevent it from rubbing away under the brush, and will not impair the surface of the canvas, and paint over it. Thus prepared, you will never lose your drawing, and your picture will show no weakness or indecision from searching for the outlines.

A VERY neat exhibition easel can be made of an ordinary cheap white deal one, which may be covered with good effect with maroon, olive green, or old-gold plush.

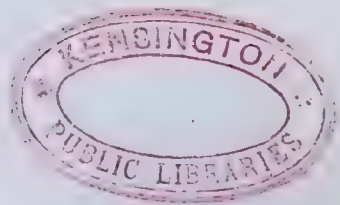
* *

"It is not copying pictures which makes an artist," said Couture in one of his lectures, "but studying them and applying the methods of their creators to your own studies of nature."

THE PROFESSOR.



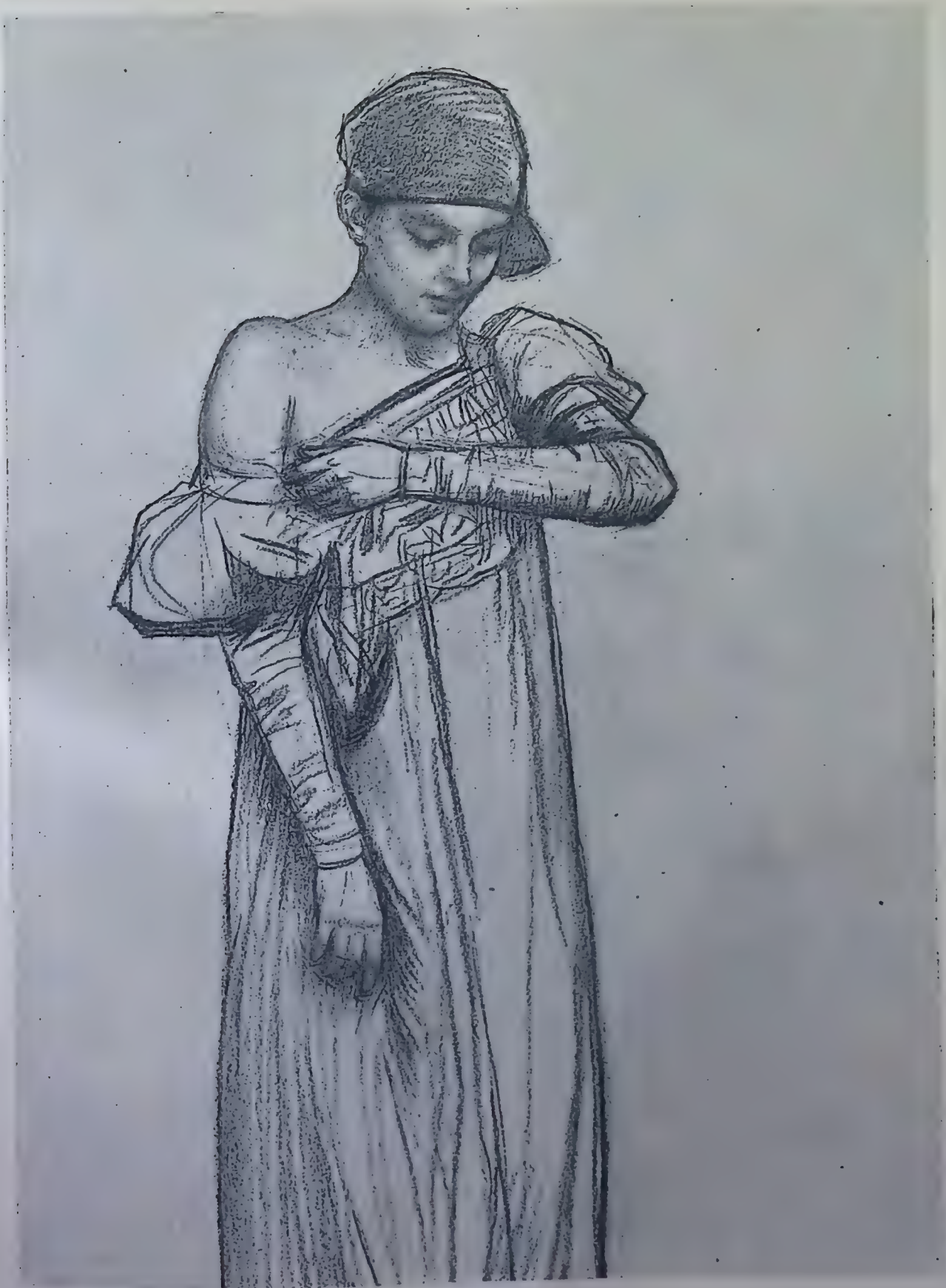
LEAD PENCIL STUDY
BY ALBERT LYNCH





ON THE DUNES IN HOLLAND
CHALK STUDY BY F. ARTZ





LEAD PENCIL STUDY
BY ALBERT LYNCH

Ferns and Mosses.

MANY ferns and mosses are no less beautiful than flowers, and time may profitably be spent in the woods in the study of them, now summer is over. In mosses alone may be found an unlimited fund of interest, offering to the designer valuable suggestions. In whatever direction we may look for inspiration among the ferns, there are avenues of beauty, from the little ebony spleenwort, growing, like a wide-awake baby, very straight and independent, in its rocky crevice or on a roadside bank, to the majestic osmunda,



FEATHER MOSS

whose fronds, even in infancy, have something of the dignified and kingly air which characterises the plant throughout its growth.

But the great charm to the pen draughtsman in copying ferns lies in rendering them with absolute fidelity. When the fern is before you for study, do not begin by pulling off a little dried stalk here or a half-withered frond there; but rather seize upon such imperfections, being sure that you will have a result all the more attractive by being true to nature. Most amateurs make the great mistake of imagining



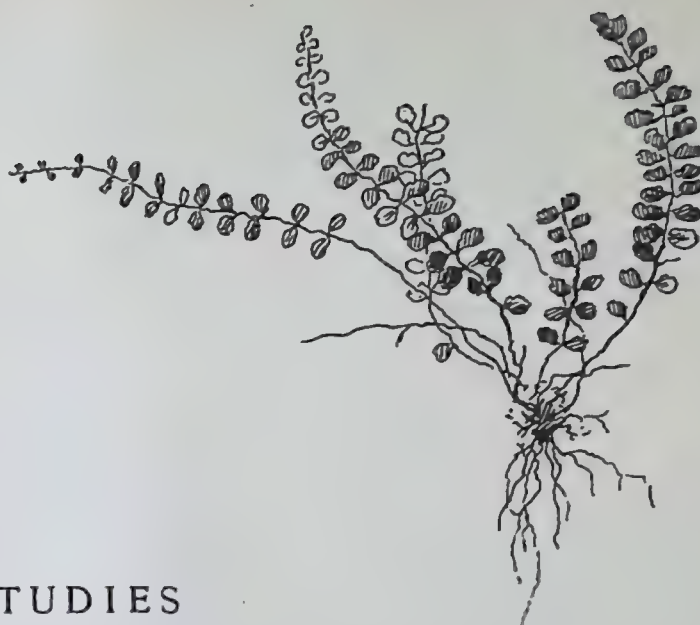
OPENING FRONDS

that any drawing of a plant must give only perfect flowers and leaves. On the contrary, the object in drawing it at all is to recall to the observer the plant as it is in nature; and certainly it is the exception to find plants of any kind rigidly perfect in branch, flower, and leaf.

Before undertaking anything in a decorative way, it is always well to make with great accuracy a few studies of the subject, so that there may be familiarity with the forms which are to be applied. Use your pen vigorously and freely, interpreting in your own way what you see, trying, too, to avoid the thought of what others are going to think of your work. Such a thought is always hampering, and, I believe, is especially weakening to pen work.

Get your effect at first, if possible; if you are confused or discouraged over a part of your drawing, leave that part at once, and return to it after working at some other portion. Watch the habits of your plants closely, and draw them exactly as they grow, not as you think they ought to grow. Work of this kind is simply work done for study, and it is needful, above all things, that we know how to draw before we can use the artistic privilege of knowing how *not* to draw.

E. M. HALLOWELL.



PEN STUDIES
OF FERNS BY
E. M. HALLOWELL



Bookbinding.

A NEW SERIES OF PRACTICAL ARTICLES ON BINDING, TOOLING, AND DESIGNING.

By F. SANGORSKI, Teacher at the Northampton Institute, and
G. SUTCLIFFE, Teacher at the Camberwell School of Arts and Crafts.

XIV.—MITRING CORNERS AND FILLING-IN.

AFTER covering, the book should be left to dry for at least twelve, but not more than twenty-four hours. The leather by this time will be well set but not thoroughly dry. If it should be left to get quite dry, there would be danger of it getting stiff and breaking in the turn in at the joint (it being so thin there), when the board is first opened back. Should this seem at all likely to happen, the leather had better be slightly dampened there before the board is fully opened back. Each cover in turn should be opened back, and, the board being held with the hand in its correct position, the edge should be tapped near the joint lightly with a hammer, so as to bring this edge as near as possible to the top of the ridge made in backing. (See Fig. 67A, in our last chapter.)

The leather has now to be trimmed on the inside of each board. To do this, place the book on a rolling block with a board open, as in Fig. 69. If the block is not obtainable, a similar arrangement can be made of pressing boards placed on a larger board. Mark lines round with a pair of dividers, showing the margin of leather required, guiding the dividers by the edge of the board. Then, with a knife and straight-edge, cut the leather through on these lines, taking care not to cut beyond the corners, and remove the surplus leather. The amount of leather left inside should vary according to the size of the book and the elaborateness of the binding. It should not look miserly, and yet should not suggest extravagance, which would be out of keeping with the simple sort of binding we are describing. For our book, a margin of half an inch will be sufficient. To mitre the corners, a slanting cut should be made through the leather, bisecting the right angle. The leather is then dampened there and lifted up, the waste pieces are removed, and the leather is pasted and put down, the two edges being neatly joined together. The slanting cut should be made so that one edge can slightly overlap the other and yet not project above the surface.

The board has now an even margin of leather on three sides, and a piece of paper the thickness of the leather has to be pasted on to the remainder so as to level the surface of the inside. Cartridge paper answers the purpose very well. The following is an easy way to make it the required size :—Cut a straight edge on the longest side of a piece, roughly double the size of the board, and fold in half, carefully putting one half of the straight edge exactly level with the other half, thus

forming a right angle at the fold and the straight edge. Cut the fold, and fit the right angle of one of the pieces into the left-hand top corner of the margin of leather. Then fold and cut the paper to the width and then to the length required. The remaining half of the paper, which has also a right angle, is fitted into the other board. These papers should then be well pasted and placed into position on the boards. Besides making a level surface on the insides of the latter, they have also to counteract the pull of the leather which will have warped the boards outwards ; so to do this it is important that they should be pasted and not glued. The

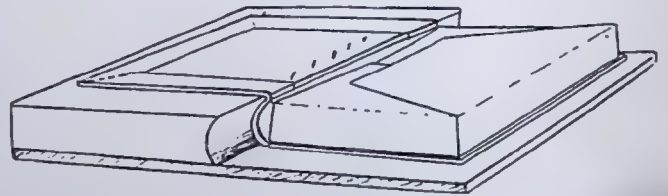


Fig. 69.

book should now be left with the boards open until these papers have dried. Until then they must not be allowed to come in contact with the book ; otherwise the damp will penetrate and cockle the paper of the book. The book is now ready for finishing.

FINISHING.

XV.—DESCRIPTION OF THE TOOLS.

FINISHING comprises all the processes connected with the decoration of the cover. As this decoration should be of a formal character (for reasons that will be given later), accuracy is essential, and very little beyond a simple arrangement of lines and units can be attempted without a working pattern as a guide. Before dealing with designing and pattern making, it will be well to describe the processes of finishing, together with the tools and the methods of using them ; for then the restrictions which they impose upon the worker, which should have great influence in the matter of pattern, will be better understood.

Tooling is the usual method adopted for the decoration of leather bindings, and the only method which we intend to describe here. It is divided into two classes, known as gold tooling and "blind" tooling. Finishing tools are made in either brass, gun-metal, or steel, having surfaces cut in the form of lines or engraved with a

pattern, and are fixed in wooden handles (Fig. 70A). These tools are impressed, while warm, on to the leather, and such impressions may either be left "blind" (*i.e.*, plain) or they may be gilded. As brass is a soft metal, especially when heated, great care has to be taken when using tools made of it, for the slightest knock is liable to damage the surface. Gun-metal is of a harder nature. Steel

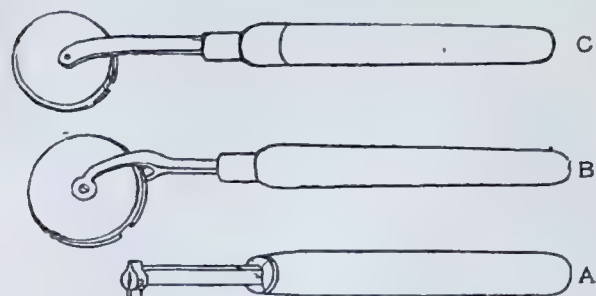


Fig. 70.

is, of course, most serviceable, but owing to the difficulty and expense of cutting, it is, as a rule, employed for only the simplest of the stamping tools.

GOUGES are used for making curved lines. Each, to be of general use, should be a segment of a circle. It is advisable to have three sets of these, each set being of a different curve and made up of a number of pieces of different sizes, but all following the same curve. Three useful sets are shown in Fig. 71. It is advisable to have each gouge numbered—on the metal, not the handle, as the latter occasionally has to be replaced. If economy be necessary, one may do without the round set, as the impression of any gouge belonging to it may be produced by using a medium gouge twice. A set of double gouges, such as given in Fig. 72, will be found useful, but they are not essential. They merely reduce the number of joins and facilitate the work. A pair of each size is necessary.

STRAIGHT LINES.—The set given in Fig. 72 will be found sufficient in number, and of useful sizes. The longer ones are sometimes called pallets.

THE FILLET is a wheel with the edge cut to the thickness of the line required. It is for making long straight lines. One about 3 in. in diameter and with a single arm (Fig. 70c) will be found convenient for use. The reverse side to that to which the arm is attached should be quite flat, so that when in use a good sight is had of the line that is being made. The single arm, or "carriage," as it is technically termed, is better than the double one (Fig. 70B), as the latter is apt to obscure the sight somewhat. It will be found an advantage to have a small piece cut out of the fillet, for the purpose of starting and stopping. Fillets can be cut with two or more lines on the edge, but this is merely a device to save time which is at the expense of a little freedom in the pattern. As the fillet is used more

than other tools, it is advisable, and decidedly an economy, to have it made of steel.

THE SMALL FILLET is for making slightly curved long lines. One about the size of a farthing, sometimes called a "farthing roll," is a useful size.

With this set of tools it is possible to make any line (of one thickness) that can be drawn. It is useful to have two or three sets, cut to make lines of different degrees of thickness; but if, having only one set, you have need of a thicker line, you have only to rub the edge of the tool with emery paper, and you can thin it again by rubbing on the side. This can easily be done with the gouges and straight lines, and any slight dents can be removed in this way; but with the fillets it is more difficult. The finest English emery should be used first, and then the surface polished up on French emery. Care must, of course, be taken to rub the line down uniformly thick or uniformly thin. When thinning gouges they should always be rubbed on the outside of the curve, as when in use these are sighted from the inside, and so it is necessary to have a clear view of the line on this side. But, of course, any burr on the inside that may be caused when thickening the line must be rubbed off. Straight lines should also have one side kept flat.

A SET OF DOTS (Fig. 72) will also be required. These should be made circular for some distance from the point, so that, no matter what wear they

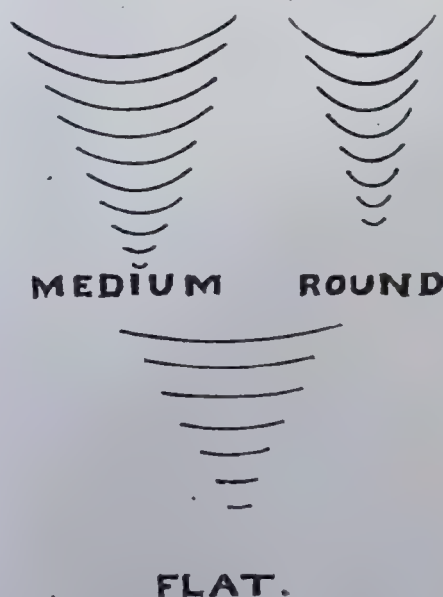


Fig. 71.

may undergo, the circular form will be retained, however much the dots may spread.

One or two rings (Fig. 72) will also be found useful.

Other tools can be cut to almost any design, but as the strength and skill required to impress them increases rapidly with the size, it is not advisable to have them very large. Tools larger than half an inch square are difficult to use.

The die may be made to form a complete pattern

as in Fig. 73A, a section of a pattern as in Fig. 73B, or a mere detail of a pattern as in Fig. 73C. Such simple elements as compose the latter are by far the most desirable; for a pattern built up in this manner, though taking longer to carry out, will express the true character and quality of hand tooling, which would be impossible with either of the other methods. One might perhaps with

sometimes an inch in width. By its agency a large surface can be tooled easily and with great speed but the book will have a cheap appearance.
(To be continued.)

TO MULTIPLY DRAWINGS.

OFTEN one wishes to have a copy of an outline design or drawing of a more finished character than can be obtained with tracing paper, which, like pitch, defiles all it touches. If one is a photographer, the obvious thing to do is to make the drawing with India ink on white paper, pin it to a board and photograph it. This, however, takes too much time and trouble, and it is possible only for one who has the use of a camera. The simplest method of reproducing a drawing is to make the sketch itself serve as a negative. But the ordinary drawing is a positive, and if used to print from it will give negative reproductions. To be sure, one of these may be used to

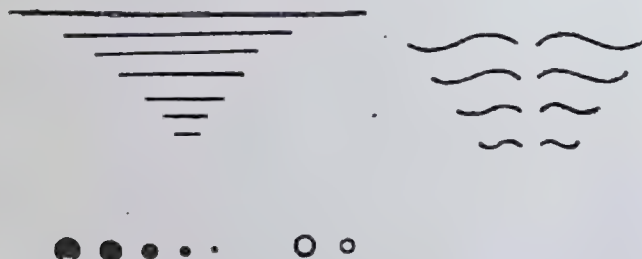


Fig. 72.

advantage go still further, and build up the flower petal.

We have referred to the character and quality of hand tooling, and it may be well to explain more definitely what is meant by these terms. This perhaps can be done best by giving an example of their opposites, as illustrated by the product of what is commonly known as "blocking."

If it is required to impress a pattern upon a book cover quickly and inexpensively, it is done by cutting the design upon a single piece of metal called a "block," and stamping this upon the binding. This block is fixed into a blocking press and heated. The cover is placed in position under it, the lever is pulled, and the block descends and gives the impression of the pattern. By this process the pattern is impressed to one depth; that is to say, it is perfectly flat. Naturally it looks rigid and lifeless. How different it is with hand tooling. By this means it would be impossible to obtain an impression of all the tools at precisely the same level. But this, of course, is just what an artistic person would wish to avoid. Even were it required, the mechanical exactness of the block could not be obtained. When the design of the binding is impressed mechanically, and, necessarily, quite flatly, it offers no point for the light to reflect upon, as it would with the varied impression produced by hand tooling, which, if skilfully managed, gives life and freedom to the pattern, and that individuality which is never absent in a work of art. With the smaller tools, by intentionally impressing them slightly at an angle towards the head of the cover, it is possible to obtain for the pattern the greatest possible play of light and shade when the book is looked at the right way up. The more simple the tool employed, the more individual and interesting should be the work. The impression of a tool that gives a complete pattern may be a little better than that of a block, although made by hand, for it will be flat and lifeless.

The same objection applies to the use of "rolls." A roll is somewhat similar to a fillet, but with a pattern cut on the edge instead of a line. It is

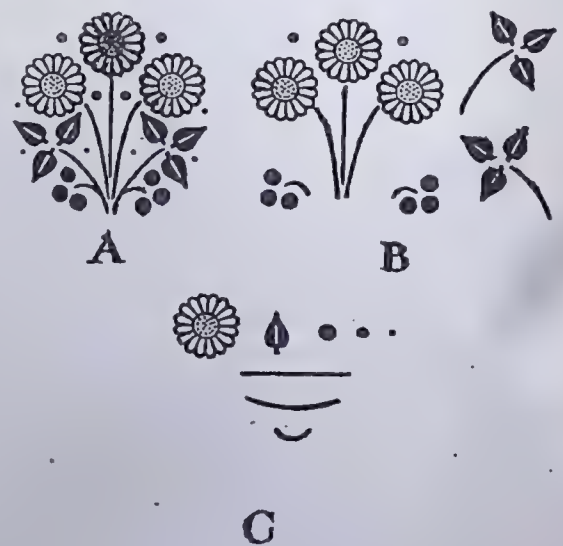


Fig. 73.

reproduce the original positive, but here again we have somewhat too much of manipulation.

A simple solution of the problem is to make the original drawing with lithographic ink, then to cover the paper with a liquid aniline brown, afterwards removing the ink with turpentine, which will not affect the aniline colour. We shall now have a sketch in white, on a non-actinic ground; in other words, a negative which may be used for the production of positives by any of the well-known printing methods.

The sketch is fastened to a drawing board over a sheet of thick blotting-paper; the aniline colour is applied with a soft brush and allowed to dry. The ink is then removed with a tuft of cotton dipped in turpentine. In applying the dye, care must be taken not to lay it on so thickly as to penetrate through the paper, or spots will be produced in the positives. The method is simple and trustworthy, requires no knowledge of photography for the production of the negative, and, as will readily be seen, it admits of a wide range of application. R. R.



AN ELM · LEAD PENCIL
STUDY



Christmas Decoration of Churches.

I.

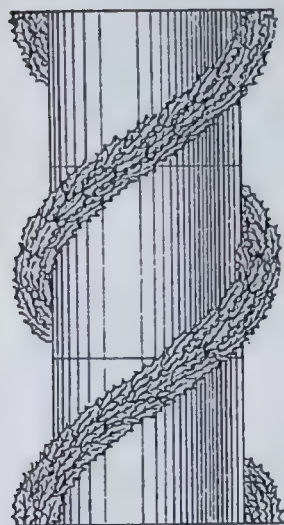


Fig. 1.

IN decorating a church, attention should be paid to the style in which it is built; and the motives for the floral embellishments should, in all possible cases, be derived from or suggested by the usual and characteristic details of the architecture. Above all, care should be taken to retain the general feeling of the style in the decorations. It should hardly be necessary to add that taste and refinement are never accompanied by lavish display, for that is almost invariably associated with vulgarity, or that a little

work well and conscientiously done is better far than much work in which carelessness and slovenliness are everywhere apparent.

Churches erected in the Christian styles of architecture will be either Romanesque or Gothic—the former being massive in character and presenting the round arch as a prevailing and characteristic feature, while the latter is lighter in treatment, and has the pointed arch as its distinctive constructional feature. Such being the case, it is obvious that any floral decoration applied to buildings in these styles must, if it is to be consistent, be somewhat differently treated.

In essaying to decorate the interior of a Romanesque church, it is important that simplicity of form, massiveness of character, and breadth of effect should be aimed at, so that the decoration may harmonise with the architecture, and leave its general feeling of repose undisturbed. As the semicircular arch and simple round openings are dominant features, and as all complicated details, such as cusped tracery, canopies, tabernacles, and wall paneling are foreign to the style, the plain circle should be adopted for enclosing devices, in preference to such ornamental forms as the trefoil, quatrefoil, cinquefoil, &c. The use of such medallions containing devices rightly belongs to the greater system of decoration, which calls for embellishments beyond those directly applied to the existing architectural details.

The architectural features which strictly belong to Romanesque buildings are, generally considered, cylindrical pillars, massive semicircular arches, round-headed and circular windows, wall-arcades of free and interlaced semicircular arches, and, in rich work only, a simple description of

wall diapering. The general feeling is that of simplicity, combined with horizontality and massiveness.

Cylindrical pillars do not call for any elaborate decoration, and, under ordinary conditions, small wreaths of evergreens laid round their bases and larger wreaths bound round their capitals, when a suitable hollow exists therein, form sufficient floral embellishment. When there are columns in the chancel a more elaborate decoration may be adopted. Such pillars may have their plain cylindrical shafts decorated with flat spiral wreaths as indicated in Fig. 1, or with two spiral wreaths running in contrary directions. The latter will cover the shaft with a sort of open diaper. When the capitals are sculptured with foliage no floral decoration should be allowed to hide it; at most a slender wreath may be bound round their abaci, or laid upon them at the spring of the arches. The wreaths suitable for spiral decoration of a pillar should be formed by stitching leaves of holly or laurel, or small sprigs of fir, closely together, and overlapping, on broad green or black tape. Wreaths so made are economical so far as materials are concerned, and lie closely to the surface of the shaft. The wreaths should be secured at top and bottom by string or wire tied round the shaft. Short lengths of the same description of wreath should be bound round the shaft immediately above its base and underneath the neck-moulding of its

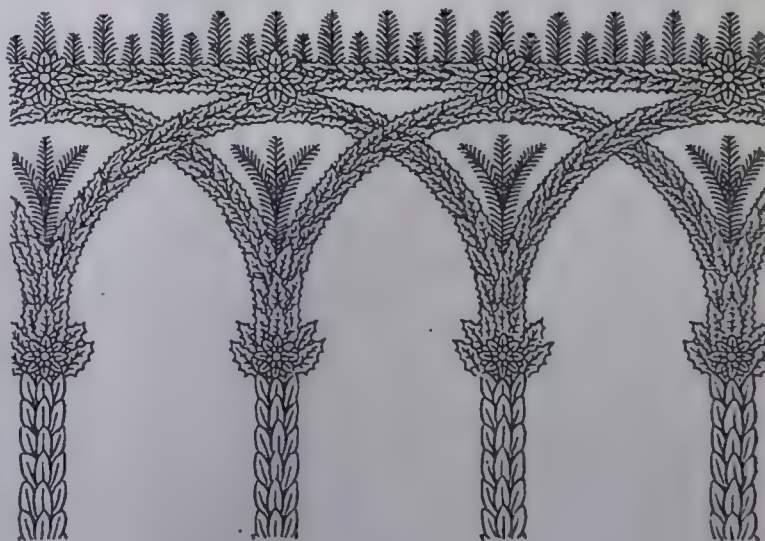


Fig. 2.

capital. A pillar carefully decorated in this way has a rich and very pleasing appearance.

Arches admit of a simple decoration only. Should there be a well-marked hollow in the mouldings of an arch, a rope of evergreens may be placed therein, enriching without in any way destroying the architecture of the feature.

When there are no suitable mouldings, the evergreens may be attached to or placed against the soffit of the arch. For this purpose the evergreens should be tied with string or wire to a stout cane of sufficient length to go completely round the arch. Two or more canes may be connected together if necessary. When the cane, covered with the evergreens, is sprung into its place against the arch, very little will hold it there. Generally a few strong pins and loops of thin tying wire will be found to be sufficient. When the arch is of stone, brickwork, or terra-cotta, the pins can be safely driven into the joints; but when of that unarchitectural and unchurchly material, plaster, there is a great danger of injuring it; and it may be found advisable to leave it undecorated, unless

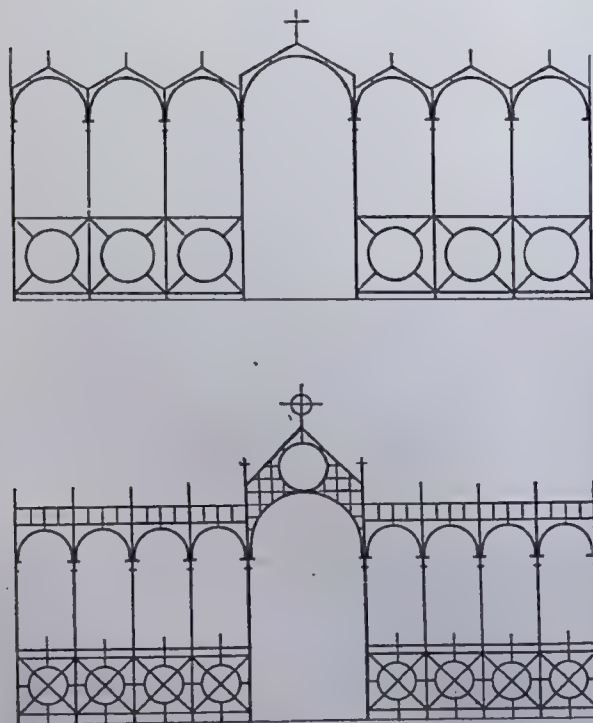


Fig. 3.

some means can be devised of securing the evergreens without rendering it necessary to drive pins or in any way damage the arch.

Here we may say that under no conditions whatever should floral decoration be carried out where it entails injury to the permanent architectural features of the church, and every decoration committee should have some competent person placed over it to prevent any such injury being done.

The common practice of hanging ropes of evergreens across the openings of arches is to be condemned on every ground. The treatment is inartistic and altogether objectionable in a Romanesque or Gothic church.

Windows afford very little opportunity for applied floral decoration, although when of large size their heads may be treated in a manner similar to that already described for arches. The sills of small

windows may be decorated with devices executed in leaves and flowers upon white grounds; with shallow tin trays filled with evergreens and flowers; or with growing plants, the pots of which are buried out of sight in evergreens.

Horizontal mouldings are best decorated by having ropes of evergreens laid along their upper surfaces, attached to pins or small hooks driven at their junction with the wall. The same remarks apply to the hood-moulds over arches, doors, and windows.

II.

THE greater system of decoration affords wider scope for the display of taste and skill in floral decoration; indeed, it can be carried to any extent time and funds will allow. In this system architectural features suitable to the style of architecture are introduced in a temporary form. Chancel screens, wall-arcades, wall-diapers, and medallions containing symbols and monograms are the most important details. In a Romanesque building all these must present the round arch and a general treatment consistent with the style. In Fig. 2 is given a suggestion for the upper part of a chancel screen or wall-arcade suitable for a chancel. A succession of free arches may be adopted instead of the interlacing ones, at a great saving of material and labour. The screens, which will be of considerable dimensions, must be formed of light woodwork, strongly put together, and painted dark green. To this framework the evergreens must be carefully attached by tacks, or bound with green string or binding wire. Great skill can be displayed in the choice and use of materials, so as to bring out the architectural idea. In the accompanying Fig. 3 are given two designs for the framework of simple Romanesque chancel screens. For wall-arcades frames formed of very thin wood, cane, or wire may be used, according to the nature of the design. Such arcades, when well made, have a fine effect when placed against a wall; they should just stand free of the wall, so as to produce a good play of light and shade. Flowers and holly berries should be introduced to relieve the evergreens in both the screens and arcades.

In treating large surfaces of flat wall, several methods can be adopted, according to the amount of material and labour at command. They may be decorated in a very appropriate way by horizontal bands of zigzags (Fig. 4), lozenges, interlaced semicircles, or designs of a similar character, placed at some distance from one another. When these are applied to chancel or sacrarium walls, medallions containing symbols and sacred monograms may be suspended between them. Should there be no convenient mode of supporting the horizontal bands to the walls, they had better be suspended by thin wires from the cornices. The bands may be formed on cane or wire frames, or of leaves stitched to strips of very thick drawing paper. When of the latter material, the bands can

be secured to the wall by pins or strong needle points without any damage to the wall surface.

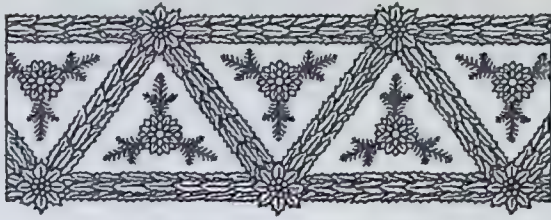


Fig. 4.

Smaller surfaces of flat wall may be decorated with diaper or trellis work formed of small leaves or sprigs of fir tied to wire foundations. Flowers can be placed at all crossing points of the designs, producing a very rich effect.

Medallions of circular, square, triangular, or star shapes are quite appropriate for Romanesque buildings. Those of cusped or foiled shapes should be avoided.

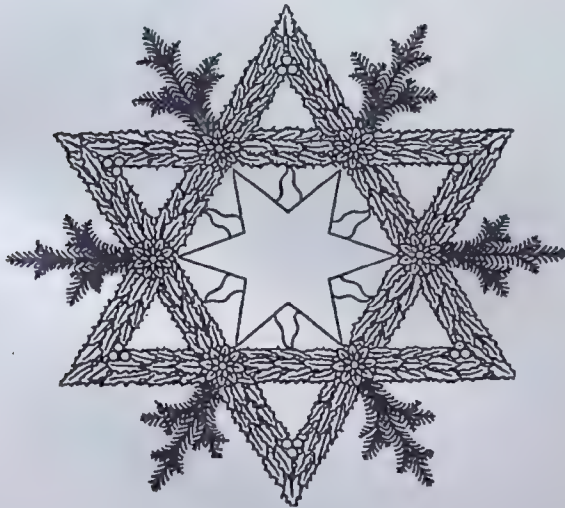


Fig. 5.

Crosses of the more severe forms are to be recommended, such as Figs. 4, 5, 6, 7 on page 277; and the pure Greek forms of the sacred monograms should be adopted.

Enough has been said to give a general idea of the floral decoration suitable for a church in a Romanesque style. We shall next give a few hints respecting the decoration of a Gothic church.

III.

IN the Gothic church the pointed arch is the prevailing and characteristic feature, and the general feeling is that of verticality and lightness. The pillars are more elegant in their proportions and architectural treatment; the windows are of lancet form, tall and narrow, or filled with elaborate tracery; the wall arcades are of pointed and cusped arches, carried on slender

columns, and never interlaced, as in the preceding style; cusped medallions and wall panelling are met with in rich examples; and rich canopy and tabernacle work adorn the sanctuary. All these architectural features and details furnish motives and hints for the floral decoration.

When the pillars are cylindrical or octagonal they may be decorated with spiral wreaths, as previously directed for Romanesque pillars. A good authority for such a treatment is furnished by the so-called "apprentice's pillar," in the chapel at Rosslyn, near Edinburgh. In this remarkable work four flat wreaths rise from the base to the necking of the capital, each one passing, in a spiral fashion, half round the shaft. It seems probable that the sculpture of this unique pillar was suggested by floral decoration; it certainly has all the appearance of such an origin. When the pillars are grouped, in the manner characteristic of Gothic architecture, the spiral treatment is inadmissible. The only treatment which is to be recommended is a vertical one, slender ropes of evergreens being suspended in the hollows or angles of the pillars, as shown in Fig. 6. Wreaths may be laid horizontally round the bases and in the hollows of the mouldings of the capitals.

Pointed arches should be decorated in the manner already described for semicircular ones.

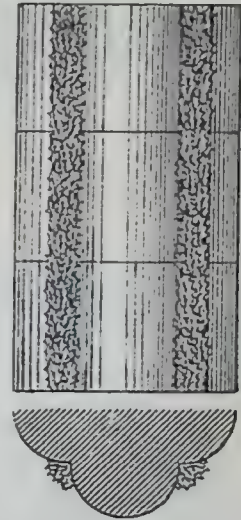


Fig. 6.

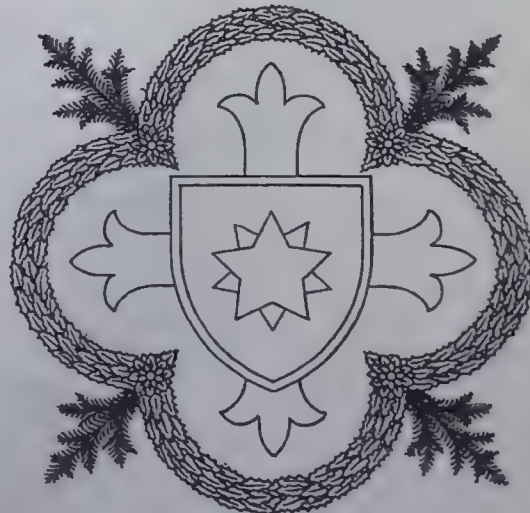


Fig. 7.

When not very large, slender rods of wood, covered with evergreens, may be sprung between the capitals and the points of the arches, so as to lie close against their soffits. This is a simple and

satisfactory method. When the arches are surrounded by hoodmoulds, slender ropes of evergreens should be laid on the outer members of the mouldings.

Mouldings which have deep hollows capable of retaining small ropes of evergreens are easily decorated therewith; or small bosses of holly



Fig. 8.

leaves, berries, and flowers may be laid at regular intervals in the hollows. The characteristic mouldings of the Early English style present every facility for either or both of these methods of embellishment.

The spandrels of the main arches of an aisled church present good fields for medallion decoration. Such medallions as those given in Figs. 5 and 7 are perfectly suitable. These should be formed of wood frames, over which stout white muslin or strong paper is stretched, and afterward decorated with evergreens. The muslin or paper has the symbols or monograms painted or pasted on it. Powder colours, mixed with water and gum-arabic, are best for any painting which is required. Gold paint, such as that commonly sold, is very suitable. Monograms should be either scarlet or gold on white grounds. A better result is obtained, under ordinary circumstances, by carefully cutting the devices and monograms out of gilded or coloured papers, and pasting them on the grounds of the medallions. Any devices formed of leaves and flowers may be formed by stitching them to the muslin or paper grounds. Much ingenuity and skill can be displayed in the construction of such medallions. They should be hung like pictures on the walls. When the spandrels are large, a beautiful effect can be produced by using such a design as that given in Fig. 10. The evergreens are tacked to a ring of wood, which also supports the slender pole of the banner. The banner is of white muslin, fringed with yellow, and painted with devices in red, blue, and gold. The lily on the top of the pole and the ornaments at the ends of the cross-bar are of cardboard, gilded. Yellow cords with small tassels hold the banner and complete the composition. One of these

should occupy each spandrel; and all should be alike save in the devices painted on the banners.

A chancel screen may be made a beautiful and an imposing feature in the floral decoration of a Gothic church where no permanent screen exists. It should be made of light wood framework, and covered with evergreens and flowers, as previously described. In the accompanying illustrations we give two designs for the framework of Gothic chancel screens. The panels in the lower portion of the screen may be stretched with stout white paper or muslin, and enriched with diaper-work of leaves and flowers, after the fashion of Figs. 11 and 12, or painted with symbols and monograms. When preferred, the monograms can be executed in leaves, stitched on. Should the design of the screen embrace a cusped medallion over its central arch, it should contain an important emblem, preferably the sacred Lamb. The ground of the medallion should be of red cloth or felt, and the Lamb should be executed in white wool carefully sewn to the ground. Such portions as the hoofs and ears may be formed of felt; and the eyes and the nimbus of the head should be of cardboard, painted. As the chancel screen will always be the most important feature in the scheme of decoration, great pains should be taken to render it perfect in every respect.

In a church where the erection of a chancel screen is impracticable, its place may be taken by a fine cross and medallion, suspended from the roof or ceiling. Such a treatment as that given in Fig. 11 is highly suitable. It should be framed of light wood, the arms of the cross being covered with white muslin and the central star with red cloth or felt. Fir, holly, and laurel leaves are used, as indicated, and chrysanthemum flowers and leaves



Fig. 9.

are sewn to the white muslin of the arms. The monogram should be cut from white or gold paper and pasted to the red cloth. Two strong wires will be sufficient to suspend the cross in its place. Its height from the floor will be determined by the proportions of the church or the chancel arch.

Wall-arcades are quite as suitable in a Gothic church as in a Romanesque one, and the general principles of their treatment are the same in both

cases. The pointed arch will, of course, be adopted. A characteristic design is given in Fig. 12. The remarks already made respecting Romanesque arcades are also applicable to Gothic ones.

Wall spaces may be tastefully decorated with horizontal bands, a suggestion for which is given in Fig. 15, or by diaper work formed in some simple patterns, as indicated in Figs. 11 and 12. These diapers can be made on wire work or on cloth grounds, as circumstances dictate.

haps the best and safest course to pursue is to leave the reredos in every case untouched, and throw all possible force on the adornment by means of vases of choice white flowers. This mode of decoration cannot well be overdone. If such a feature as an arcade should exist in the east wall of the chancel, taking the place of a reredos, its columns, if of marble, should be banded or spirally wreathed by everlasting flowers stitched to coloured ribbon. The most suitable flowers for

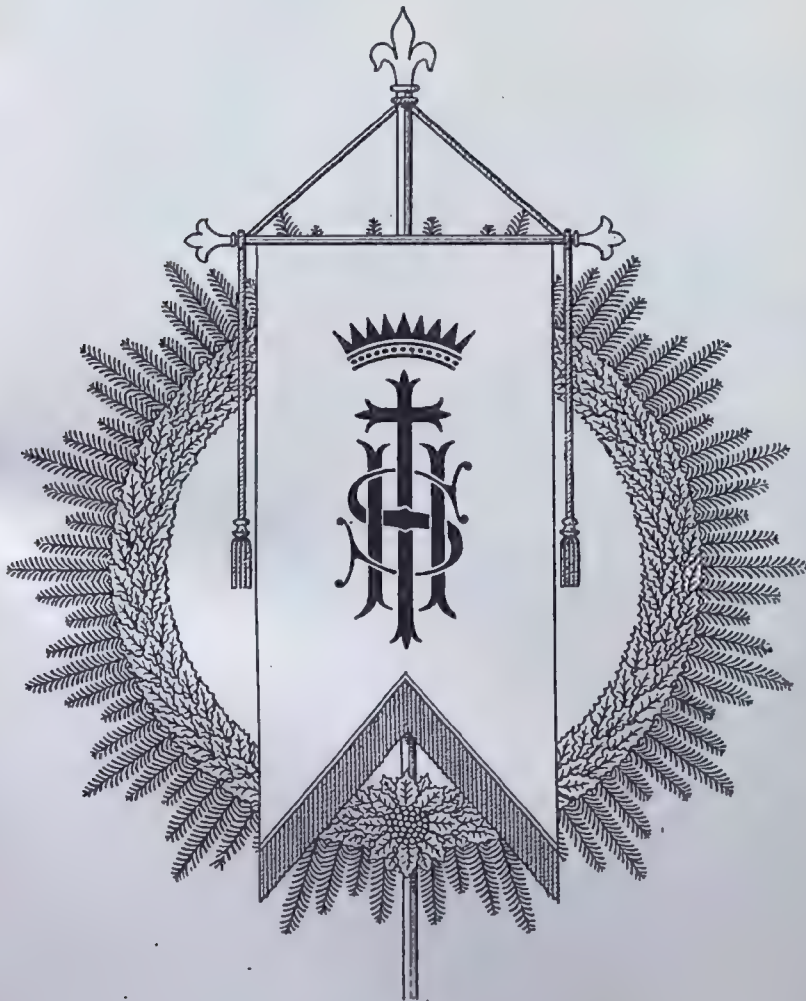


Fig. 10.

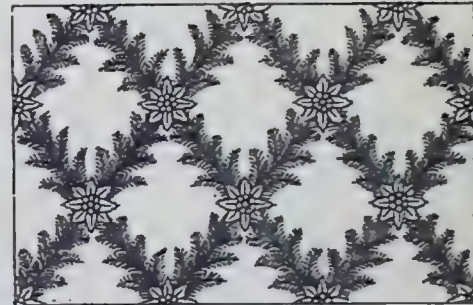


Fig. 11.



Fig. 12.

We may here remark, although what we are going to say is equally applicable to works in all the Christian styles, that in every case great care should be taken with and the most elaborate ornament devoted to the decoration of chancels, and particularly the east or end walls of same. Where an elaborate reredos exists, its decoration with evergreens and flowers must be a matter to be decided by some competent person on the spot, in each individual case, for it is perfectly impossible for us to give even general directions beyond the simple recommendation to do what may be decided upon with the choicest materials procurable. Per-

this purpose are the golden yellow or orange ones about the size of half-a-crown. If the columns are of stone, they may be wreathed with evergreens relieved by holly berries and artificial flowers. Vases of flowers should be placed in every division of the arcade, and small medallions, edged with evergreens and containing the sacred monograms, may be suspended under the arches. In chancels where the east wall is not ornamented in any special manner, a large floral cross, with a gold star in its centre, becomes an appropriate and highly desirable decoration above the altar.

IV.

WE may conclude this brief essay with a summary of practical instructions. In Gothic churches shields may be used. These should be cut from thick cardboard. The most appropriate grounds for shields are gold, silver, and white, and the devices executed thereon should be in red, blue, and gold, the last being used only on white shields. The most appropriate charges for shields are the symbols and sacred monograms already enumerated. The

opportunity for the display of tasteful and appropriate enrichments. The most suitable material for banners, and at the same time the most inexpensive, is pure white muslin; their cords, tassels, and fringe may be of silk or wool. The symbols and monograms may be of appliqué, or painted on the muslin in distemper colours. The best shape for banners is shown in Fig. 10. Light pine rods should be used for the poles and cross-bars; the ornaments at their ends may be of cardboard, inserted in saw cuts and painted with gold.

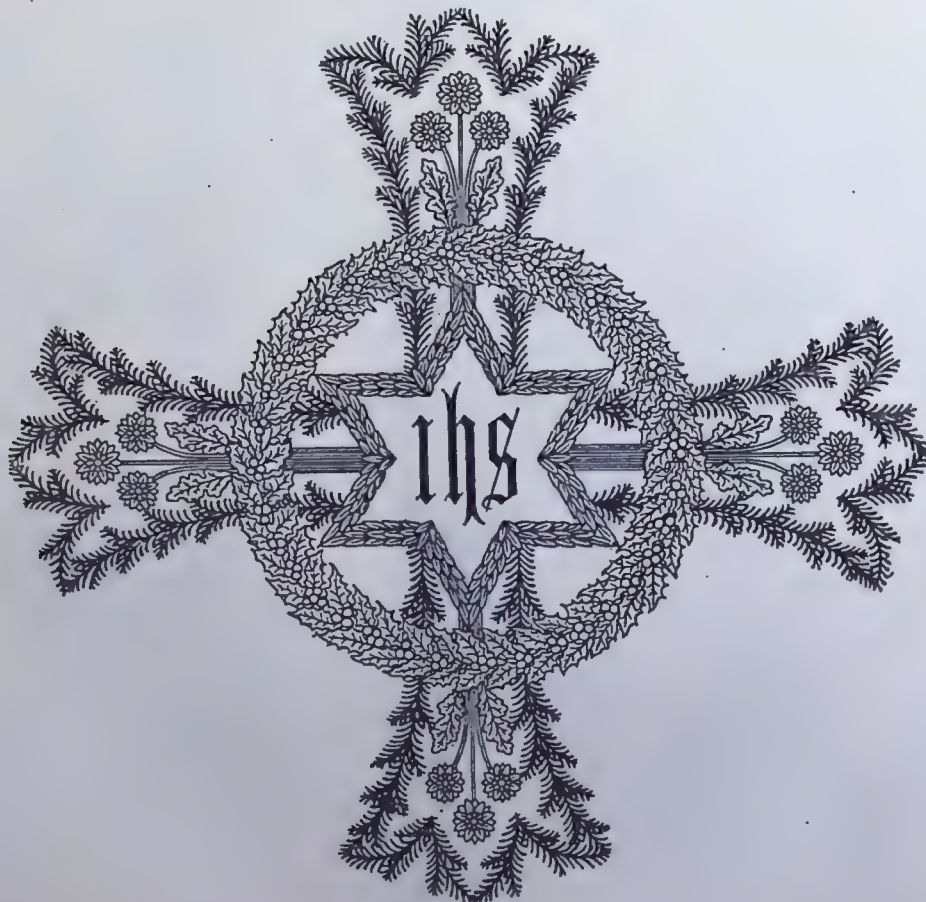


Fig. 13.

following devices of minor importance may also be used—namely, the Latin word REX, surmounted by a celestial crown; the star, the star and three crowns; the monograms of the Virgin, M or AM entwined, and surmounted by crowns; a bunch of lilies, the emblem of the Virgin; the three vessels of gold; the crooks placed saltire-wise; and the emblem and monogram of the patron saint of the church.

Banners should in all cases be white, which is the canonical colour for Christmas, and have gold-coloured cords, tassels, and fringes. The charges which are suitable for shields are also suitable for banners; but as banners are usually made of a larger size than shields, they present a greater

Scrolls and texts are frequently introduced in Christmas decorations. These may be made of white drawing paper or muslin stretched on light frames of wood, or of cardboard or thin wood covered with paper. The letters, cut from thin cardboard or paper and painted with gold or colours, should be fastened to the grounds with glue. In preparing such inscriptions, great distinctness should be aimed at.

Arcades should have their groundwork of light wood, cane, and wire, to which the evergreens can be attached by tacks, string, or tying wire. The groundwork should be painted dark green. When the arcades consist of interlaced arches, two kinds of evergreens may be used, one on each set of

arches. Rosettes of holly berries or everlasting flowers should be placed at the points where the arches touch the horizontal bar; and rich bunches of leaves, flowers, &c., should be fastened where the arches spring from the uprights. These bunches occupy the place of the capitals in true arcades. Where very rich arcades are required, their standards, besides being covered with ever-

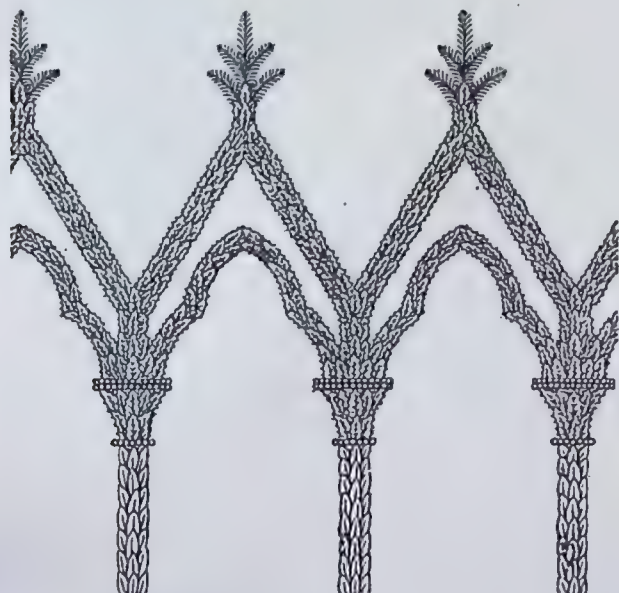


Fig. 14.

greens, may be enriched by spiral wreaths of flowers sewn to black tape, and their arches may be studded at intervals with rosettes or bunches of holly berries.

Chancel screens require to be framed in a substantial manner, and should in all cases be made by a carpenter. Wood, cane, and wire enter into their construction. They are covered with holly, laurel, and different kinds of fir, and embellished with holly berries and flowers. Every resource of the decorator's art may be resorted to in their adornment. Medallions, shields, texts, and banners may be introduced with good effect.

As brief directions have already been given for the construction of medallions, bands, and diapers,

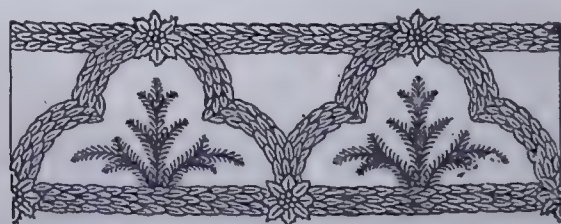
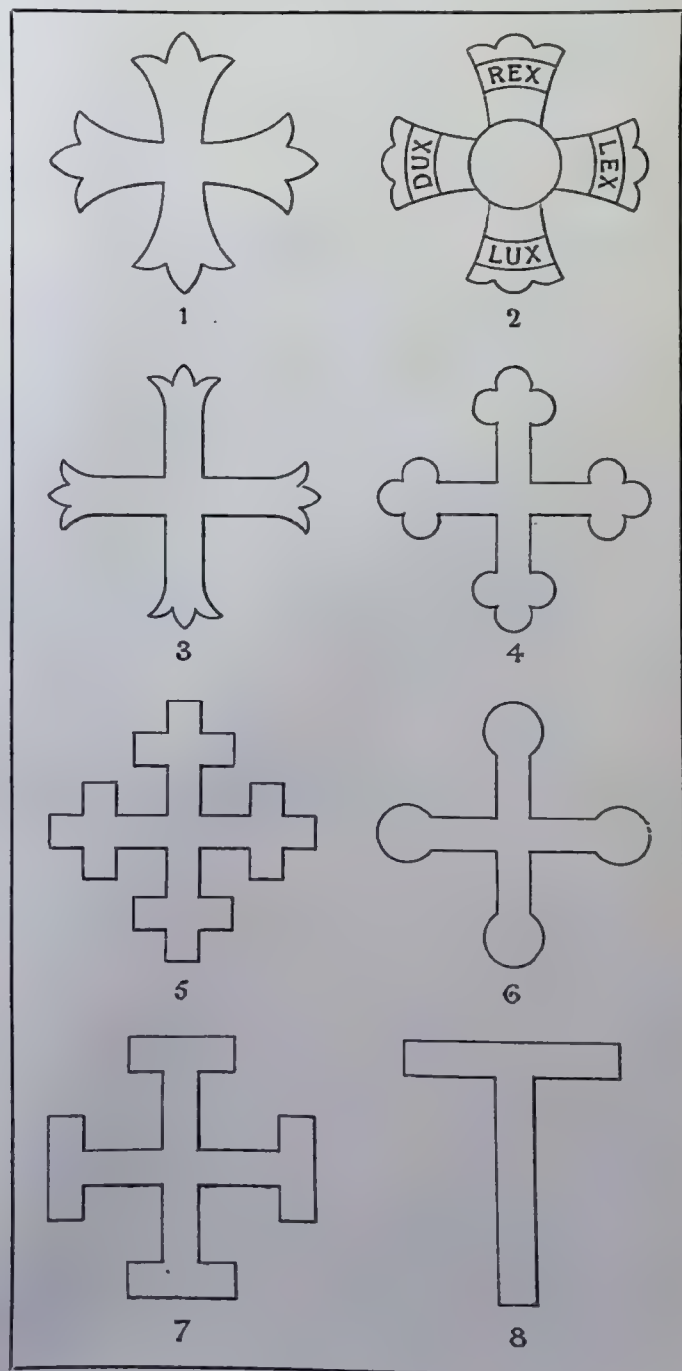
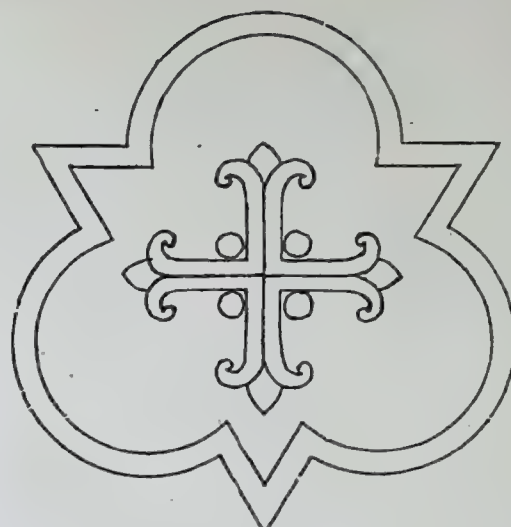


Fig. 15.

it is unnecessary to say more respecting them, so we may conclude with a word of advice to the decorator.

Whatever you do, let it be the very best you can do. Do not attempt anything beyond your powers; for a little done carefully and well brings its own reward, while much done badly is a failure and a reproach.

CHURCHMAN.



The Hall Seat.

SUGGESTIONS FOR ITS CONSTRUCTION AND CARVING.

DOUBTLESS, with the publication in the magazine of the final details for carving the hall seat, by Mr. H. L. Fry, many readers of ARTS & CRAFTS who desire to construct it, as well as to carve it, will welcome the following hints :—

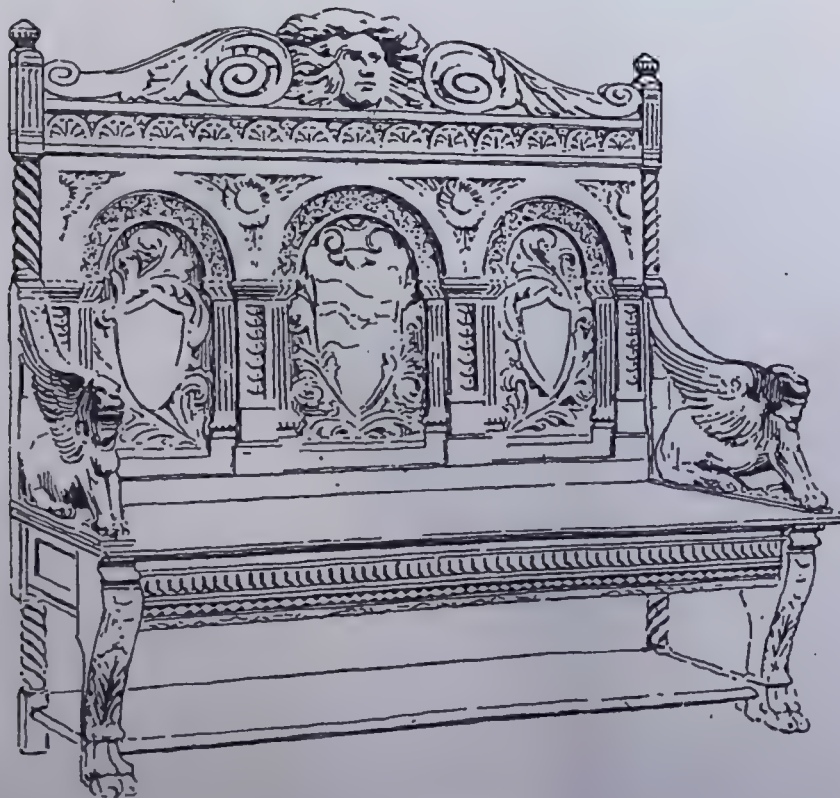
For the material oak should be chosen, it being most suited to the style and character of the object. I should like, if I may be allowed, to utter here a note of dissent to the employment of cheap woods where any value is attached to the work. Basswood, satin walnut, kauri pine, are all very well for the class-room, but to put a lot of labour into an unworthy article is, and always must be, a matter of after regret.

We have three capital woods which lend themselves to the furnishing of any apartment in the house—walnut, oak, and mahogany—and, more-

top, which is of 1 in. stuff, with moulded front and ends as shown. Set out the mortises in the legs as shown at J on the elevation of the end of the seat. The distance of shoulders on the rails between the legs is given in the plan. The bottom board or shelf is 4 ft. 8 in. long and $\frac{3}{4}$ in. thick, and is notched into the legs at the corners. The front legs and rails should be moulded and carved before being glued up. The end rails may be moulded, as in the front, or left plain; the same applies to the back leg, which perhaps has an air of greater solidity if left plain.

The back of seat consists of two frames which can be made independently of each other. The outer one is marked A, and the inner B. The outer one of 2 in. stuff should be made first, it affording a better guide for the setting out of the inner one. The total length of the back is 4 ft. 10 in.; it should coincide with the length of the outside of the frame of seat.

The outer frame is rebated, as shown in the vertical section, to receive the inner one. The inner frame B is of 1 in. stuff, and rebated in its



HALL SEAT

DESIGNED AND

CARVED BY

HENRY L. FRY

For Plans and Elevations
see the opposite page

For Final Detail • see
Supplement

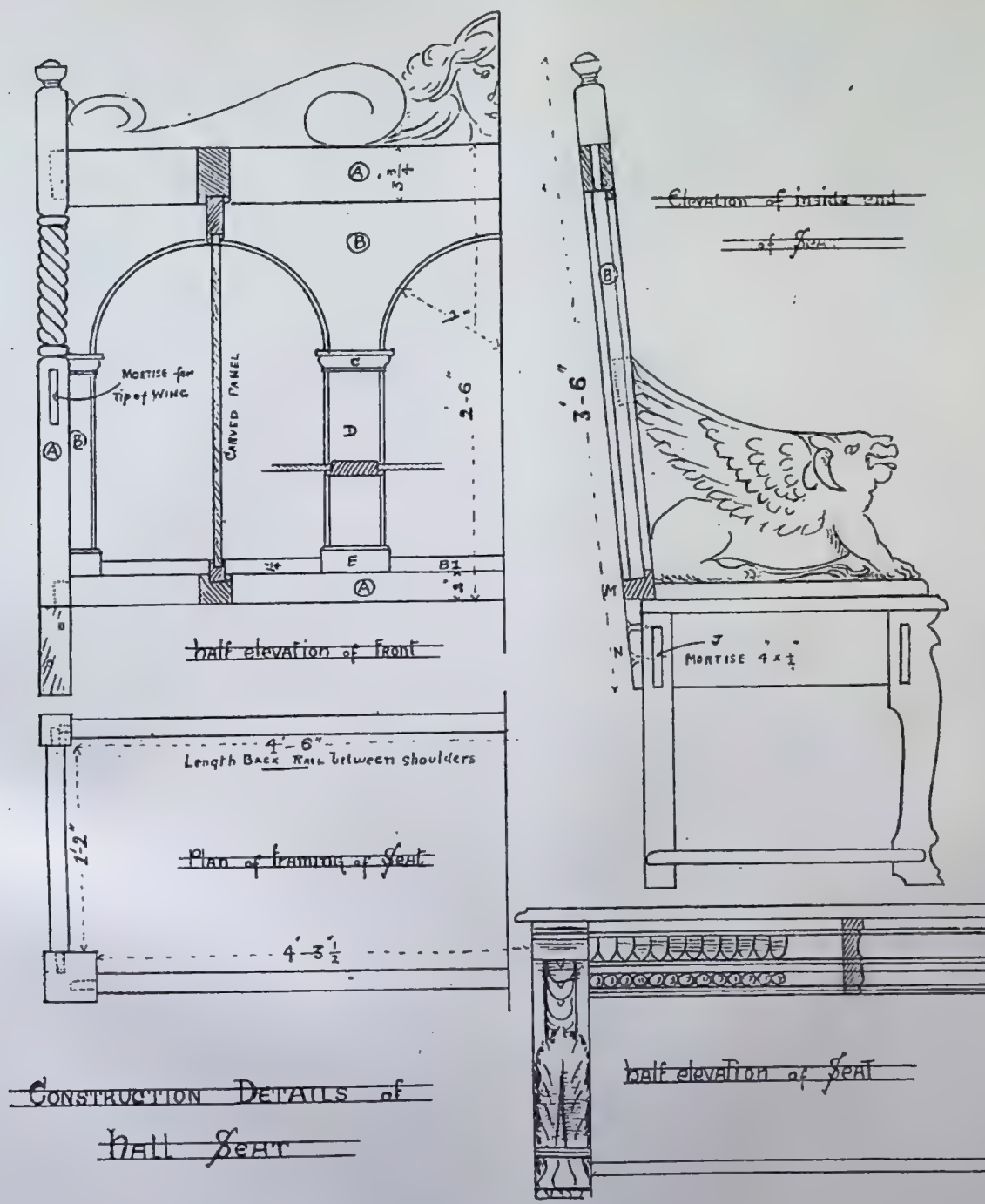
over, they are reasonable in cost. To procure the wood for the seat it will be best to apply to a cabinet maker, as his stock is generally well seasoned.

Having planed all the stuff to the correct sizes as given in the plans and elevations, proceed to construct the seat, or bottom part, first, this being the simplest in construction. The rails for this are 5 in. wide and $1\frac{1}{2}$ in. thick, length as given in the plan, the two back legs 2 in. square, the front do. 3 in. square. The seat is 19 in. high, including the

turn to receive the dome-shaped carved panels. The top rail of the inner frame is $10\frac{1}{4}$ in. wide, and must be cut out to the arcs shown.

The uprights D are mortised into the top rail, the cap moulding C being laid over the joint after the whole frame is together. The bottom end of D is mortised similarly into B₁, the plinth pieces E covering the joint again here.

The top of the seat measures 5 ft. by 30 in., which allows it to hang over the framing just 1 in. in the front and ends, the back edge of seat running



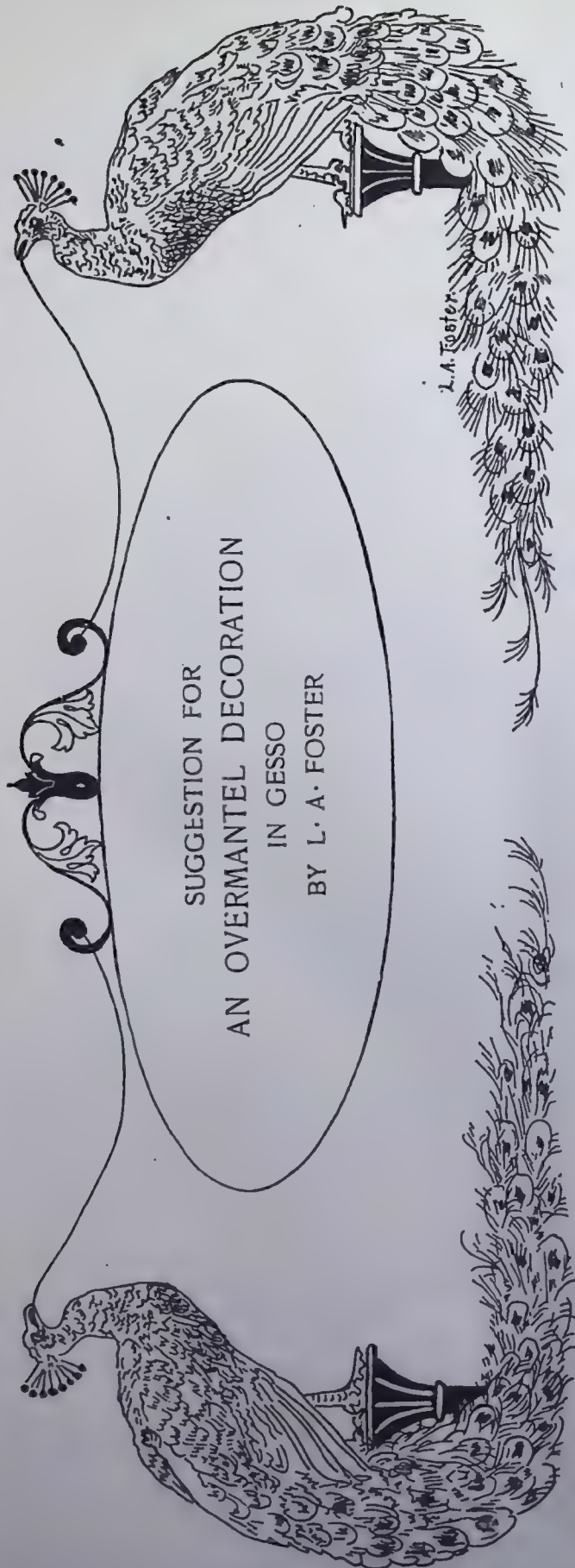
under the bottom rail of the back, taking the weight off the screws at N.

The plans and elevations are to a scale of 1 in. to the foot, and should prove simple to those who are a little conversant with mechanical drawings. Much help will also be derived by referring to the full-sized details of the carving. (See ARTS & CRAFTS, Nos. 13, 14, 16, 17, 18.)

In regard to the spiral cutting or turning, this requires some care in setting out, which may be done with a parallel piece of paper or tape wound round at about an angle of 45°. The cutting may be done with the V tool in the vice, and afterwards finished with file and glasspaper.

Now as to the carving of the seat. All the parts should have been finally fitted, but not glued, before the carving was begun. Where carving occurs directly over a joint it should be left until the job is together, thus avoiding the chances of chipping off points that may be vital to the design.

I assume that all who have attacked the comparatively difficult task of carving the seat are thoroughly familiar with the elementary technicalities, such as "tracing on the pattern," "setting in," and "grounding out," and I shall proceed to give a few warnings as to the difficulties to be met with in carving the mask or face,



the winged animals which serve for the arms, and the feet.

A vice is most essential for the holding of these, as in the process of carving the profiles must be most jealously watched.

Do not fall into the error, either in these or in the flat panels, of completing one part first, but work up the whole as if it were growing simultaneously.

For the mask we shall find that the preliminary tracing will not be of much service, and herein comes the test of the ability of the craftsman. The profile first must be cut, allowing of course for the depth of relief capable in the 2 in. top.

Next round off the cheeks a little, at the same time setting in the irregular line of the hair where it meets the face. Now draw a line to indicate the curve of the eyebrows and nose.

The two eye cavities should next be lowered to about $\frac{3}{8}$ in. below the level of the brows; now sketch the lids in. The mouth requires the most careful treatment of all, for the slightest slip of the tool will alter the effect; it calls for much thought and consideration before the attempt is made to model it. It is not very easy to convey instructions on paper, on these points, and the student is advised to make a sketch in clay or plasticine before going far.

The hair also requires careful treatment. Avoid working it up à la Burmese. I once saw a rat carved by a Burmese, every hair distinctly laid out and lined over the whole of the model. Ability of a certain kind was undoubtedly shown here, and the effect was almost lifelike at close quarters; yet in comparison with such broad effects as are seen in the barometer frame illustrated in last month's ARTS & CRAFTS, the result would be extremely disappointing, and only cause regret at such a misuse of technical skill. Work up the hair into broad masses, using a No. 6 tool and sometimes a No. 8; the deeper divisions of the masses must be cut with a V tool. Having worked these up into graceful and flowing curves, a few finer touches here and there with a veiner will heighten the suggestion of hair, but this must not be overdone. The carver should stand back many times, and in different positions, to view the effect.

The above hints will also apply to the cutting of the arms of the seat. Avoid laboriously trying to lay every hair on the animal's body or to indicate too strongly every feather in the wings.

The other parts of the carving call for no particular comment, it being taken for granted that the carver has profited by previous articles on the subject in the magazine.

ALBERT S. VENNELLE, Medallist
(City and Guilds, Lond.)

[It will be of interest to note that this settle has been actually constructed by Messrs. Vennelle Brothers, cabinet makers, of Gosport, Hants, who offer to place their experience in the matter at the disposal of any of our readers who care to inquire for particulars. They will also supply the exact quantity of timber necessary, with details for the cutting.—ED. A. & C.]

LIBRARIES
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Modern English Wood-carvers.

V.—M. SOPHIA LYNDON SMITH.

MISS LYNDON SMITH, daughter of the late W. Lyndon Smith, of Gledhow, Leeds, has been the Technical Instructor at the Ladies' College, Cheltenham, since 1896. Her first technical training was received at the School of Art Wood Carving, South Kensington, and at the annual examination in 1895 she passed in the first class with "honours."

She was one of the first students who early showed aptitude for designing and a preference for the figure, and was never so happy as when working out her own ideas. She thinks that if a student can model a figure, he might as well carve one in wood as soon as he has attained some facility in the use of his tools.

With regard to teaching, she says it is not wise to give schoolgirls or young boys many studies, or they lose interest in their work, and she sees no reason why wood-carving applied to useful objects should not be made both educational and progressive. The student who is training for a professional wood-carver, she considers, must master the *technique* first before attempting to work out his own designs, but during his training he should devote plenty of time to drawing and modelling. The technical difficulties mastered, a knowledge of the possibilities of the material is then obtained, and the carver is in a position to design for himself if he has it in him. One point she feels strongly, and that is that all wood-carvers should learn to sharpen their own tools.

Miss Lyndon Smith is an admirable teacher, and, being very thorough herself, insists on thoroughness in her pupils. She has held classes in various parts of Ireland and England, and was for four years the instructor at Kirkby Lonsdale,

where there is an excellent Technical School, which was started by the late Mr. Alfred Harris and his family. At the Chicago Exhibition Miss Lyndon Smith was awarded a bronze medal, and a silver medal at the Building Trades Exhibition at Birmingham.

At an exhibition held at Kendal she obtained a silver medal for a figure bracket, which was after-



M. SOPHIA LYNDON SMITH.

wards purchased by H.R.H. the Princess Louise, Duchess of Argyll, and it hangs in the hall at Kensington Palace.

The walnut bracket illustrated herewith is full of charming detail, especially the low relief figures of the boys on either side, which are about one-



BRACKET IN WALNUT. BY M. SOPHIA LYNDON SMITH.



FRIEZE, CARVED IN OAK. DESIGNED AND EXECUTED BY M. SOPHIA LYNDON SMITH.

(Details, enlarged, are shown on the opposite page.)

sixth of an inch in relief, whilst the head in the centre, which is carved in lime, is about one inch in relief. The head is delightful, and the hair remarkably well treated; but one has the feeling that it is a little out of scale with the rest of the work. This disproportion seems emphasised by the head being in a lighter wood than the rest of the bracket.

The walnut bellows on p. 285 show a very good treatment of the acanthus leaf. The tendency of modern Renaissance work is to make the details too fussy. The seeds between the leaves on the front of the handle are very effective, and Miss Lyndon Smith makes much use of them, as will be seen in her other work. The front of the bellows is in two pieces of wood, so as to allow the leather hinge to work. The back is in one piece, and the mouth of the mask is pierced to let in the air when blowing. The design of the back hardly identifies itself with the space it has to fill, and in this respect the front is much more satisfactory.

The oak frieze on this page was exhibited at the Victorian Era Exhibition at Earl's Court, where there was a special section for Women's Work. It was purchased by the Selection Committee of the Victoria and Albert Museum for circulation among the art and technical provincial schools. Nature has inspired the design, but although the pattern is a repeating one, there is a good deal of variety in the detail. The oval shapes that receive the flowers form a striking feature, and the flatness of the ornament that frames them in contrasts well with the flowing and graceful leaves below. The chrysanthemum flowers are not quite happy in their centres, which are too much in profile for the rest of the flower. It is to be hoped that the provincial schools will benefit by having on loan such an admirable piece of carving to study. In addition to wood-carving, Miss Lyndon Smith teaches at the Ladies' College, Cheltenham, inlay, cut, and embossed leather; and she is now taking up enamelling.

ELEANOR ROWE.

How to Mount Bellows.

THERE is no reason why the carver of bellows should not mount them himself if he be neat-fingered and careful; but unless there be two or three to do it is hardly worth while. One small skin will do three pairs, and a large skin five or six pairs. Calf skin and imitation morocco are the most suitable leathers for the purpose. There are two kinds of nozzles, the clip and the pipe; the former is the easier for the amateur to deal with, as the pipe nozzle requires binding round with leather. It is as well to procure the nozzle first before carving, so as to leave sufficient plain wood for the leather and the nails; allowance must also be made for this where the wood is hinged.

Carefully examine a pair of ordinary bellows, and see how they are put together. Cut a strip of leather sufficiently long to nail round the sides of

Arts and Crafts.

the wood, and make it about 6 in. wide in the centre, and slope it off to 3 in. at the ends on either side. Pierce a hole in the back of the wood, and cover it over on the inside with a small piece

shape of the bellows, so as to form a support for the leather. Secure the cane, at the ends, to the back with tacks, not too tightly, as it will require a little play.

MIRROR FRAME

DESIGNED AND CARVED

BY M. SOPHIA

LYNDON SMITH



of leather, which should be nailed on and tightly stretched across. Insert a piece of cane about a quarter of an inch in diameter, and bend it to the

Cut two strips of leather, about three-eighths of an inch wide, the length of the piece already nailed on with small brads, and nail them on each side so



DETAILS, ENLARGED, OF THE CARVED FRIEZE BY M. SOPHIA LYNDON SMITH.

as to cover the brads and the edge of the wider piece already put on. For this purpose fancy nails should be used; the simplest kind are the brass-headed French tacks. They should be about half an inch apart, care being taken to avoid the brads below. The strips of leather should be carefully laid on, and slightly stretched so as to avoid any creases or folds. The front of the wood should be jointed about 3 in. above the nozzle, and the two pieces hinged together with a narrow band of leather secured on either side with narrow slips. This should be done before finishing off the sides, as the leather of the hinges must be fastened off, underneath the side pieces. A loop of leather should be fixed at the top to keep the two sides together when hung up, and a brass ring must be screwed on the back.

ELEANOR ROWE.

An alternative method would be to make the bellows with a hinged valve, according to the accompanying diagram. Fig. 1 shows the mount, through the centre of which a hole is bored, and over that the valve (Fig. 2) is fastened by two screws. The valve consists of a piece of soft close-grained leather, three inches square, having attached two wooden blocks, half an inch thick, bevelled so as to give the valve sufficient lift, and at the same time limit its upward movement. Fig. 3 shows two pieces of cane or wire, to keep in position the leather, cut to the shape shown in Fig. 4; they are tacked to the bottom, close to the nozzle end. The bottom of the bellows has a piece of wood of the same thickness as the top lift glued at the end, which should have a hole bored through it, the end being thinned down to fasten the nozzle on.—[ED. A. & C.]

The Spinning Chair.

A SPINNING chair is a favourite object for carving, but too often it is awkward in appearance, and the design inappropriate. It is hardly conducive to comfort to sit on a bunch of grapes, in high relief, or to lean against a pear that catches you about the middle of the spine. Yet such things are not uncommon. The chair we show is both good in outline and suitable in design. The plant, "Honesty," which has been selected as the decorative motive, is most appropriate, the flat oval pods and broad leaves lending themselves to a treatment that secures beautiful effects with comparatively low relief. There need not be more than about $\frac{1}{4}$ in. cut away for the back-ground (which could be left plain, but would look better if matted). The stalks should be carefully cut and rounded. It is easy to spoil a design such as this by failing to take sufficient pains to get leading lines right. We need hardly say that oak is the most suitable timber.

[Messrs. Harger Brothers, of Settle, from whom the full-sized working drawing may be had, will, for 11s. 7d., supply a substantial oak chair with shaped seat ($1\frac{1}{2}$ in. thick) and bevelled back.—ED. A. & C.]

Tapestry in England.

SINCE the removal from Hampton Court Palace to the South Kensington Museum, in 1866, of the seven of the famous cartoons by Raphael, depicting the "Acts of the Apostles," which hung there for nearly 200 years, the wall space thus made vacant in the King's Gallery was until recently occupied by pictures of no particular importance. The latter have now been removed, and their place has been taken by five pieces of tapestry, part of the seven pieces presented to the nation by Baron d'Erlanger, a connoisseur who is almost as well known in London as in Paris. The other two pieces have been hung in the Dining Room of the Palace.

The hangings, while not of the highest technical excellence, are interesting reproductions of cartoons by Raphael. They were made in Brussels in the seventeenth century by John Raes, and were in the collection of the Duc d'Alba, which was dispersed in 1877. The subjects are: "The Death of Ananias," "St. Paul and Barnabas at Lystra," "Sergius Paulus, Roman Proconsul, converted by the Miracle of St. Paul," "Christ Delivering the Keys of the Church to St. Peter," "St. Peter and St. John at the Beautiful Gate of the Temple," "The Miraculous Draught of Fishes," "The Martyrdom of St. Stephen," and "The Conversion of St. Paul." The two last named are those which are in the Dining Room.

It is interesting to compare these Flemish tapestries of a decadent period with the superb set of eight pieces, in the Great Hall at Hampton Court Palace, representing the life of Abraham, which were ordered by Cardinal Wolsey, and probably executed under the artistic direction of Bernard van Orley. This series represents the high-water mark of excellence of the art at Brussels.

England is not particularly rich in the fine tapestries of Gobelins and Beauvais. At Windsor Castle there are a few good specimens, perfectly preserved, from both factories, gifts from the Court of France.

In the newspaper notices of Baron d'Erlanger's munificent gift, the well-known history of the Raphael cartoons, and, incidentally, that of the splendid Hampton Court hangings, has been retold; but we have seen no reference to the fact that there was once a famous English manufactory of tapestry. It was established at Mortlake, in the reign of James I., by Francis Crane, and produced some remarkably fine hangings. Charles I., that always discriminating friend of art, commissioned the reproduction there of the Raphael cartoons, which, as our readers know, were found in the manufactory at Brussels, where they had been forgotten after the execution of the tapestries for the Vatican. The King bought them on the advice of Rubens. At the dispersion of his property after his death, they were acquired by Mazarin, and, after many



LEAD PENCIL STUDY
BY GEO. H. SMILLIE

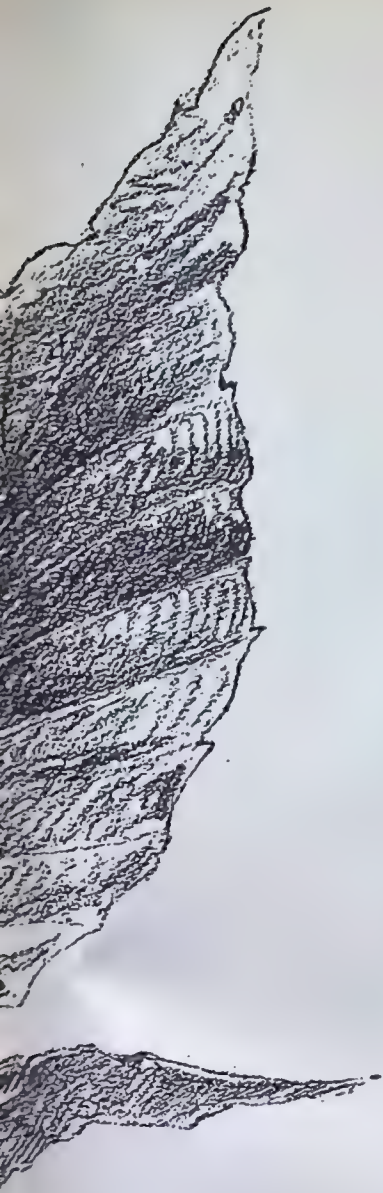






LEAD PENCIL
STUDIES · BY
G· H· SMILLIE

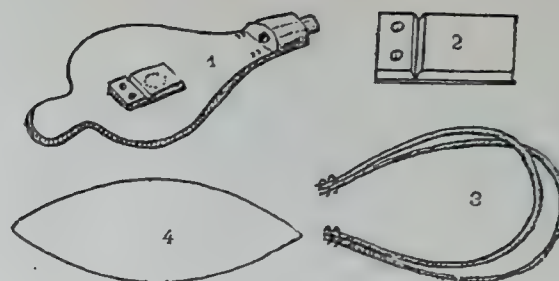
I.—BEECH LEAVES
II.—AN OAK LEAF







BELLOWS IN WALNUT
FRONT AND BACK VIEWS
DESIGNED AND CARVED BY
M. SOPHIA LYNDON SMITH
(See page 284)



DETAILS OF BELLOWS CONSTRUCTION
(See page 284)





SPINNING CHAIR

FOR WOOD-CARVING

(By permission of Messrs. HARGER BROTHERS, Settle, Yorks.)



FOR SUGGESTIONS FOR
TREATMENT • SEE PAGE 284

vicissitudes, have found a home in the National collection at Paris. In 1876, the French Government sent them to the Exhibition of the History of Tapestry, and, though much decayed, they won the admiration of connoisseurs.

The Mortlake factory continued, still under the direction of Francis Crane, into the reign of Queen Anne, but at his death, in 1703, it closed and never opened again. In Soho some attempt was made to rival its success, and at Fulham, in 1755, tapestry was made in the style of Beauvais. Some hangings, representing rustic scenes, woven at Mortlake in 1758, have been preserved, we believe, but we cannot say where they are to be seen.

More than a century elapsed before the next serious attempt in this direction was made in this country. With what promise of success it was attended—at least from the artistic point of view—may be judged by a visit to the Victoria and Albert Museum, where, near the entrance to the Art Library, may be seen the late William Morris's very beautiful productions after designs by Burne-Jones. Since the death of those eminent artists there has been no attempt to advance the interesting movement inaugurated at Hammersmith.

Light Brass-work Decoration.

(See Supplementary Working Design No. 186.)

THE Persian design for the decoration of a tray, given in one of our supplementary sheets, will be found particularly suitable for incised treatment, and for what is sometimes called "Cairene" brass-work, which is a rough sort of repoussé with the metal beaten up lightly from the back. Either of these methods is simpler and much less laborious than ordinary repoussé work, and can be easily followed by any one who has had a little practice in the latter. Thin sheet metal may be used instead of the more substantial sort necessary when much pounding is to be done. For the rougher sorts of light repoussé work, the pitch, or cement, block is sometimes dispensed with; but it is advisable to use it as a support for any kind of sheet metal work. For incised decoration it is best to lay the metal on the pitch. A slab of lead or wood is sometimes used as a substitute for the pitch block.

One point in favour of incised decorative brass-work is that it cannot, like repoussé, be imitated by machine stamping. Another advantage is that the work is light and the material conveniently handled. Our Persian design would be very suitable for the top of an "occasional" table. For such a purpose the thinnest metal practicable might be used.

For incised decoration the outline of the design is followed and supplemented only by matting for the ground work. No beating up from the back is required. The sharp-pointed, three-faceted tool used for cutting into the metal is not, as in engraving proper, pressed against the metal with

the palm of the hand, but is struck with a small hammer with smart taps to drive the point along the outline. The manner of holding the tools differs from that usual in repoussé work; the chasing tool is held in the left hand with the thumb and first three fingers, and, instead of slant-

COPPER SCONCE

BY ADA M. BAKER



BRASS LOCKPLATE

BY MARY WILLIAMS

ing it, it is held almost vertical to the metal. The hammer is held in the right hand by the thumb and first two fingers. In matting, whatever tool is used is held upright, with the third finger resting on the metal, to steady it. As the blow of the hammer descends, one presses rather hard with the tool so as to prevent it slipping. For low relief decoration in the Cairene style one uses a chasing tool with a rather blunt edge, merely indenting the metal in following the outline.

A C D E F G H
I M P Q R S T

Etienne's Grand Bible 1540

A C E F H I L M
N O P R S T V

1553

A C D F G K S T U W
a d l t u v j 6 8 2

A D E G H M N I N O
R R S T U Y 1 5 6 7 8 9

from Monuments dated 1682, 1685 & 1697 at Ware

The general subject of repoussé metal work has been so fully dealt with in these pages that for further information the reader need only be referred to the series of articles by Mr. Gawthorp (Nos. 12, 13, 14, Vols. II. and III.).

Damascening and Niello.

AT the best of the arts and crafts exhibitions one sees from time to time among the metal exhibits interesting attempts at damascening, and we are glad to learn that at the Sir John Cass Institute, one of the most enterprising of our technical schools, a class has been formed for teaching this ancient and beautiful art. The process, as many of our readers know, consists of inlaying, by beating gold or silver wire into lines that have been incised with a chisel upon iron or steel, after which the whole surface is smoothed and polished. The chisel used gives a dove-tail cut—that is to say, it is wider at the base than at the surface.

This very delicate and rich method of surface ornamentation was practised in the East long before it was introduced into Europe, from Damascus, the chief seat of export, from which it derives the name given to it by Europeans. Theophilus, the Monkish writer on artistic handicrafts of the thirteenth century, describes the process. In Persia, China, and Japan it was practised with most artistic results long before that period. In the time of Benvenuto Cellini it was freely practised in Italy, being employed especially for the decoration of weapons and armour.

An easier and less expensive way of inlaying is to hatch in lines with the graver and hammer the gold or silver into the roughened surface of the harder metal, but this process is not so permanent as the true damascening. There is still another way, which will be described when we return to the subject later.

The inlaying process called "Niello" is akin to damascening, but is much inferior to it. It consists in incising lines on the metal surface, as in copper-plate engraving, and filling them in with a compound of sulphur, silver, copper, and lead.

THE COAT OF ARMS of H.R.H. the Prince of Wales, by Mr. Gawthorp, shows some skilful smithing. The shield of arms is in repoussé brass, the inner escutcheon brought up very sharp and high, as is also the label above. The lions are carefully modelled and worked up, the full faces reaching the level of the inner escutcheon, and all of the same piece. Owing to the colouring matter put on for outdoor use being old and injured, the photograph from which our illustration is taken is somewhat blurred and indistinct in these details. The outer frame is in sheet iron hammered up and scrolled at the top and bottom extremities; below is attached a ribbon of repoussé iron, with solid brass letters attached. The feathers are each made separately in sheet iron and attached, the edges being carefully cut and curled, the inner markings

and the stems being added in repoussé, and finally the tops are gracefully curled and drooped well over to the front. We have here bold work in iron, with finer but strongly marked detail in brass. For utility's sake the whole has been gilt and illuminated in proper colours.



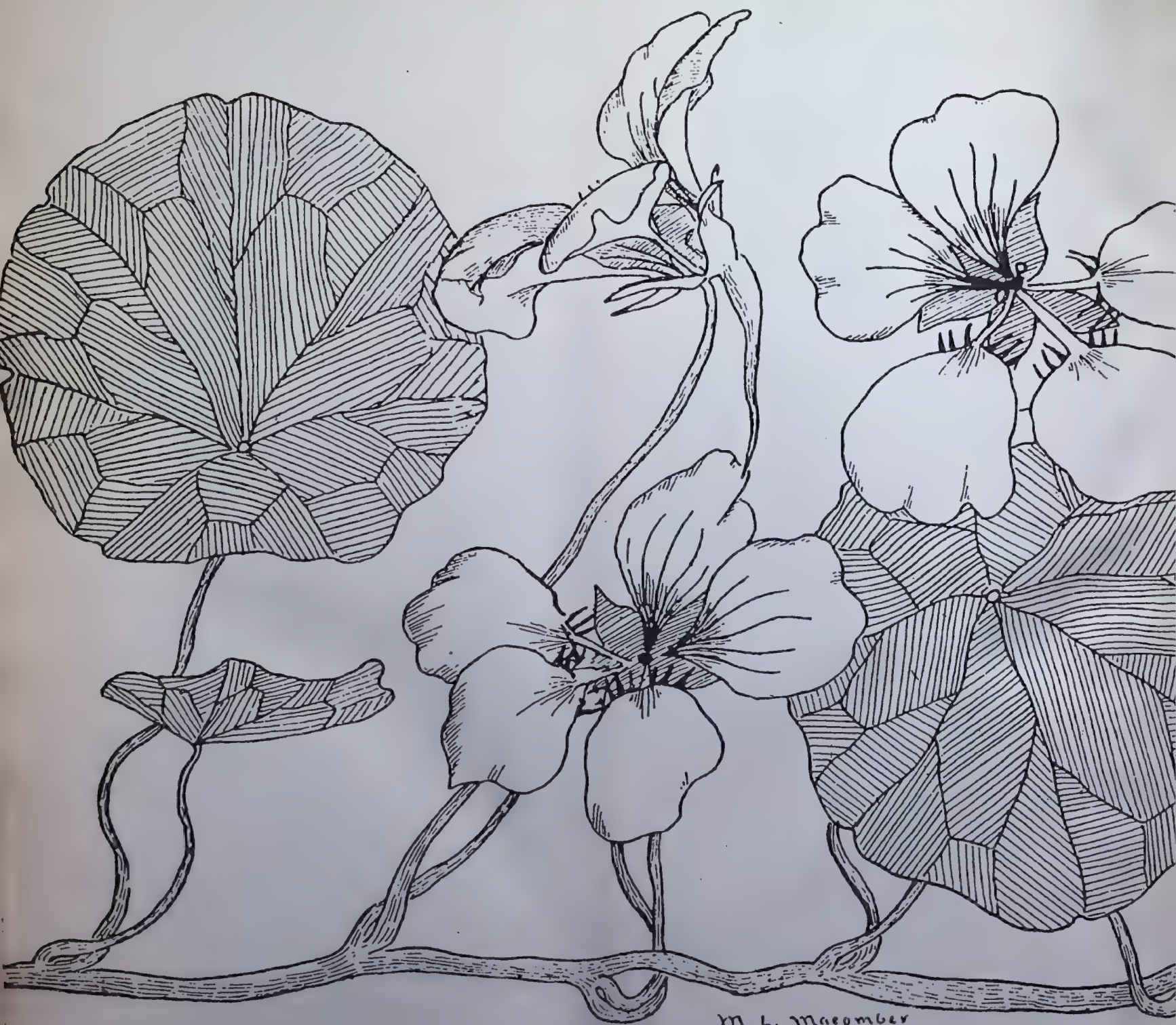
COAT OF ARMS IN WROUGHT IRON AND BRASS.
BY T. J. GAWTHORP.

IN DESIGNING, everything, from a cobblestone to a ship, that he draws conscientiously, will help the student. It is the education of the eye and hand to do truthful, exact work that is of most account. Familiarise yourself with floral forms. The more flowers you learn to draw well, the better. Much also can be learned from seaweeds and shells. In the latter the beautiful curves and convolutions are good lessons in design.

MODERN JAPANESE VASE IN BRONZE



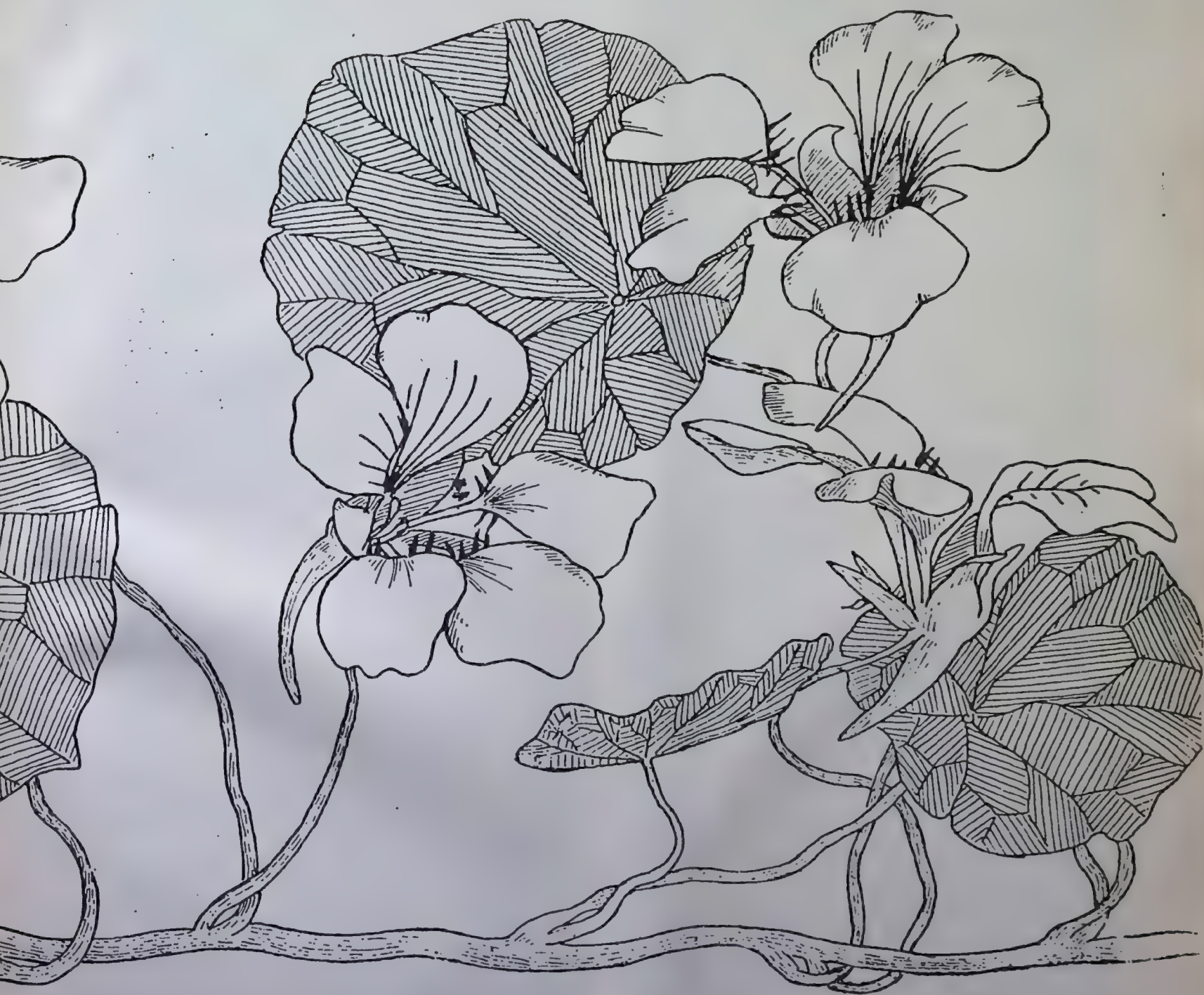
Both Sides are shown. The Upper Section is damascened with Gold. Landscape and Figures are in Shakudo, Shibuichi, Gold and Silver. The Moon is Silver.



M. L. Mcomber

DESIGN FOR A BORDER, TO BE EXECUTED

(For Suggestions for the



IN NEEDLEWORK OR WOOD STAINING.

ent, see page 298.)

How to Stretch and Finish Embroidery.

DIFFERENT methods of finishing are required for different kinds of embroidery. Appliqué always requires pasting to keep the ends of cord from moving. Silk embroidery is often better for being pasted slightly over the back of the work only ; but, where pasting can be avoided, it should never be used, as it is apt to injure the ground material, and to give the work itself an awkward appearance of stiffness. It must always be done before the work is unframed, and it must then have plenty of time to dry thoroughly before being taken out. It is better to let this drying be as gradual as possible, and not put the work to a fire or stove unless in damp weather. Hand work which requires pasting should be first tightly stretched on a board with drawing pins, great care being taken that it is quite even to a line ; the paste must be rubbed in with the fingers and allowed to dry thoroughly. Embroidery on linen, or any washing material, must not, of course, be pasted. It ought to be sufficient to stretch it on the board, and damp it slightly with a sponge dipped in clean water. If made too wet the colours may run. When quite dry the drawing pins may be removed, and the work should appear perfectly smooth and even.

Many other materials, such as serge, for instance, may be finished in this way, if the work is really well done and is not puckered or drawn. Even where this is the case, a great deal may be done by careful stretching and damping to improve its appearance, and get it flat. An iron should always be avoided, if possible, as heat is apt to alter the colours, and flatten the work. Where it is absolutely necessary, the work should be stretched face downward over a sheet of wadding, and some thin material placed between it and the iron, which should not be pressed heavily down, but run over as lightly as possible so as not to flatten the work. D'Oyleys and fine outline work are not spoiled by ironing, if done in a careful manner over a sufficiently yielding substance, such as wadding or flannel.

It must be remembered that frame work will always give a little when it is unbraced and removed from the bars, and often appears to be puckered when it is not so. To avoid this, some embroidresses smear the whole work over with paste at the back before unframing. This certainly has the effect of preventing this shrinking, but it spoils the look of the embroidery, and in case of its being mounted afterward in a frame makes it pull and sit very badly, while for a cushion-cover it gives a disagreeable crackled appearance to the ground, and, in fact, quite spoils the effect. Stretching, with a little judicious damping, where it is possible, should be quite sufficient. When a material is too delicate to risk damping with a sponge, it may be steamed to take out puckers, by stretching it as tightly as possible on the board, and then holding it over the steam of boiling or very hot water.

Blemishes and injuries to velvet may often be removed by steaming, holding the material over hot water face uppermost. A hot iron held over the surface afterward at a little distance above it, will raise the nap, or, in some cases, the wrong side of the velvet or plush may be passed slightly *over the iron*, which must be held, or fastened, upside down.

If water is spilled over velvet or plush, it should never be wiped, but shaken off, and the fabric dried in an upright position as quickly as possible ; if it can be tacked or temporarily fastened on to a frame and placed to dry in an upright position with its back to the fire, it will probably escape all injury.

Crewel work or linen will wash any number of times, if no soda or chemicals are used, and the materials are good to begin with. It will not stand the hard usage of an ordinary laundress. It is recommended to wash embroidery of this kind by shaking it in warm water in which bran has been boiled, rinsing it in clear water and allowing it to drip until it is half dried, and then pinning it out at full stretch. The bran should be tied loosely in a bag, and boiled until the water is quite milky. The water may be squeezed out—not wrung—and the work at once pinned out over a sheet or clean cloth, if carefully done.

Embroidery which cannot be washed may very often be cleaned by rubbing with a piece of new twilled flannel, or cricketer's flannel, or, if very much soiled, French chalk may be sprinkled all over it pretty thickly, and left for a day or two. It should then be shaken and dusted off, and the work rubbed with new flannel.

Almost all coloured embroidery may be cleaned at a good cleaner's, and, if the materials are good to begin with, there will be no fear of the colours being injured in the process. Aniline dyes, however, which are in almost all cases applied to cheap materials, cannot be made fast. They inevitably fade, and often change to some entirely different tint, so as completely to destroy the harmony of the work. Their introduction may be said to have been the ruin of colouring, and they should be avoided by all lovers of art. Legitimately dyed silks and crewels are to be obtained, and none others ought to be used in embroidery which is intended to last, and not to be thrown aside as utterly worthless in a few weeks.

ARACHNE.

WHEN making up an altar hanging, especially one for festival use or where much gold is used, a large loose cover in the shape of a bag, which will hold the frontal when rolled loosely or folded flat, should be provided, with a top covering well over and buttoning closely, so as to exclude all dust. A smaller bag or sachet should be made to hold the other hangings. The superfrontal will generally fold in two, and go in with the frontal without injury.

Embroidery Notes.

IN no other decorative art is the study of harmonious colouring more necessary than in embroidery, for in none are so many hues introduced, and in such close proximity. The richness which distinguishes Eastern work is generally obtained by the grouping of many tints in such a manner that each is given its fullest value; but to attain to this, to understand the changes that take place from contrast of one silk with another, or from their position at a sufficient distance for harmonising by analogy to come into play, study or prolonged experience is absolutely necessary.

It would seem that there is still an impression that every woman who can sew can embroider, and that no training is necessary for the practice of this art. There is no greater mistake. Long and earnest training is necessary before anything artistic can be accomplished. It is too much the fashion to despise method in the stitchery to try to get a scrambling effect from dashing in the threads anyhow. No modern work has yet been done which compares favourably with Eastern work, and that is never scamped. It is all thoroughly handled. The stitches, whatever they may be, are perfect in themselves, and breadth and richness are obtained by the method in which they are massed.

SATIN stitch is, as Mr. Day remarks, "par excellence the stitch for fine silk-work," and we may add that it is—next perhaps to the time-honoured darning stitch—the one that appeals most to the painter; for it comes nearest to affording the means of expressing gradation of colour; by its use perfectly flat tints may be rendered and blended almost with the subtle delicacy of water-colour. It may also be used effectively in shading, the use of which in embroidery is "rather to get gradation of colour than relief of form," but here the use of a particular stitch is more a personal matter, affected by the work in hand. Thus, for example, we have an interesting example of a bold heraldic design with shading in long-and-short and split stitches. Crewel stitch is also excellent for shading.

It seems a pity that more is not made of the darning stitches than is generally done in modern embroidery, not only in the charming and very artistic method of outlining the design and then

darning in the background, leaving the material to appear in low relief, but in the Eastern style of working the design itself in beautifully even darned stitches, such as one finds in old Persian or Turkish embroideries on linen or cotton grounds. Much also of the fine work—the same on both sides—is executed in darning stitches. It is especially suitable for tussore embroidery or for working on any thin silk.

A GREAT deal of modern church embroidery is executed over cardboard. For monograms, letters, powderings, geometrical figures, or any class of decorative work requiring sharp outlines, the firm edges of a cardboard foundation are invaluable. Most of the modern French ecclesiastical work is done in this way. The design is first traced on thin paper and then transferred to thin cardboard, either by careful tracing with a stiletto and then pouncing, as in other designing, or by means of transfer paper. The design, once carefully outlined, should be cut out with sharp-pointed scissors. One row of twine, the thickness of the twine regulated by the extent to which the work is to be raised, must then be sewn down the centre of the figure, and over it the silk will be carefully worked. If the embroidery is in gold or gold-coloured silk, the upper side of the card foundation should be coloured yellow. The most elaborate monograms and patterns are worked in this way, different coloured silks being blended in the design, and the effect produced equals that of the finest raised work. A simple pattern for an amateur would be the sacred monogram or a fleur-de-lis wrought in white and gold on a ground of crimson velvet; or the lily, which is a favourite emblematical flower, would give scope for greater variety in treatment. The leaves, stems, and calyxes might be in gold silk, the flowers in white shaded into grey, the filaments in pale green, and the anthers in orange, upon a crimson or purple ground.

THE NASTURTIUM DESIGN COVERING, pages 292 and 293, would be very suitable for a border for a curtain or valance. In regard to colour, one could not do better than follow the fine range of reds, yellows, and golden browns of nature. Stem stitching in outline alone would be effective, the decorative quality of the plant being so boldly expressed; but of course the design would be much richer solidly worked. Or the whole design might be outlined with Japanese gold thread, couched down with red silk for the flowers, and green silk for the foliage and stems.



Practical Aids to Art Workers.

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"LETTERING IN ORNAMENT"	" " " " " " " "	" " " " " " " "	5/- net	" No. 12.	

A HANDBOOK OF ART SMITHING.

BY FRANZ SALES MEYER.

FOR many years this useful volume, of German origin, has been the only work on the subject that could be bought at a reasonable price.

Like the "Handbook of Ornament" by the same distinguished author, it is of such sterling merit, despite its Teutonic flavour, that the English craftsman cannot fail to profit by its perusal. The technical operations described are, naturally, the same as in England, although the tools used are not always so. This drawback, however, has been met by the revision of the section of the book referring to them, by so competent an authority as Mr. John J. Holtzapfel, and Mr. J. Starkie Gardner furnishes a general introduction.

As the translation is comprised within a little more than two hundred octavo pages, with on an average one illustration to the page, it may be imagined that there has been no occasion for padding. As a matter of fact it may be stated that from cover to cover the book is closely packed with information indispensable to "practical smiths, designers of iron-work, technical and art schools, architects," &c., for all of whom it is intended.

Beginning with a chapter on the technology of the material, treating on iron in general, pig and cast iron, steel, wrought-iron, malleable cast-iron and all the kinds of iron used in trade by artistic iron-workers, it deals fully with tools and workmanship. The sections on "the historical development of artistic smithing" and "the principal spheres of the smith" are among the most valuable, and if they seem to embrace a somewhat undue proportion of German examples, it is but fair to remember that for centuries Germany was the home of artistic iron-work. Her master armourers achieved world-wide celebrity, and such artists as Dürer and Holbein furnished the designs. Rudolph of Nuremberg is said to have introduced the art of drawing wire about A.D. 1300, and long before the

close of the fourteenth century, guns of great size were cast at Erfurt. In domestic utensils, tools, strong boxes, and even instruments of torture the Germans of the Middle Ages and the period of the Renaissance produced some of the finest examples of smithing extant. Their influence, too, continued long after the French style known as Baroque began to change the current of the craft, and, finally, to quote the graphic language of Mr. Starkie Gardner, came "the overwhelming change wrought by Rococo, which followed and swept away every landmark of the smith," but "the lilies and passion-flowers, the tricky interlacings, threadles and spirals which had been his peculiar pride," have reappeared in our own times. [London: B. T. Batsford, 94, High Holborn. Price 6s.]

METAL WORKING.

EDITED BY PAUL N. HASLUCK.

THIS "book of tools, materials, and processes for the handy man," as it is concisely described in the sub-title, is a bulky volume of nearly eight hundred pages, with more than twenty-two hundred pen and ink illustrations and working drawings. In the section devoted to smith's work, unlike Professor Meyer in his book, just noticed, the editor quite ignores the historical side of the craft, and plunges at once into the practical treatment of the subject. The volume might appropriately have been called "The Encyclopædia of Metal Working," and, this being so, it will be understood how difficult we find it even to name its contents, much less describe them. The following are a few of the topics upon which it treats as fully and comprehensively as if each were the subject of a separate handbook, fully illustrated: Foundry work, smith's work, surfacing metals, forging iron and steel, working sheet metal, repoussé work, lathes and lathe work, spinning metals on the lathe, gold and silver working, making a skeleton clock; electro-plating,

Arts and Crafts.

wire working, electric bells, a microscope, and a telescope; building a small horizontal steam engine, making a $\frac{1}{4}$ h.p. vertical steam engine, boiler making, building a petrol motor, and a water motor, and a dynamo and electric motor.

Let us stop here, and refer the reader to the book itself. We began by calling it an encyclopædia. It is more. It is a small library on its subject, written and illustrated throughout by experts, the whole all skilfully condensed. One suggestion we have to offer, which is that, when a new edition is called for, a chapter be added on Surface Decoration by Inlaying; the processes of Damascening and Niello should certainly be described. We may add that eight hundred pages are too much for any cloth-bound volume, but the very reasonable price of this book would easily permit one to spend a few shillings on a strong leather binding. A work of such permanent value deserves such a setting. [London: Cassell & Co., Ltd. Price 9s. net.]

BOOKS RECEIVED.

THE GATE BEAUTIFUL. By John Ward Stimson. B. T. Batsford. Price 17s. 6d. net.

MODERN MASTER DRAUGHTSMEN: DRAWINGS BY ROSSETTI. DRAWINGS BY J. M. SWAN. By A. L. Baldry. Price 7s. 6d. net, each. George Newnes, Ltd.

NEWNES' ART LIBRARY: PUVIS DE CHAVANNES. By Arsène Alexandre. Price 3s. 6d. George Newnes, Ltd.

HANDBOOK OF ENGLISH ANTIQUITIES. By George Clinch. Price 6s. 6d. net. L. Upcott Gill.

MODERN PHOTOGRAPHY FOR AMATEURS. By J. Eaton Fearn. Price 1s. net. L. Upcott Gill.

The Art Schools.

THE BOARD OF EDUCATION'S LIST OF HONOURS IN ART FOR 1905.

AWARDS OF ROYAL EXHIBITIONS, SCHOLARSHIPS, AND FREE STUDENTSHIPS.

We have received from the Board of Education, South Kensington, the official list of candidates who were successful in the Art Competitions for Royal Exhibitions, Local Scholarships, and for National Scholarships and Free Studentships.

A Royal Exhibition entitles the holder to an allowance of 25s. a week for the session of about forty weeks each year, for two years, and free admission to lectures and instruction during the course for the Associateship in the Royal College of Art. As a student of the College a Royal Exhibitioner may become eligible for the award of a Royal College of Art Scholarship, in respect of the course for the Full Associateship or that for the Schools Associateship. Third-class railway fare is allowed by the Board for one journey to and fro, each session, between the home of the Royal Exhibitioner and London. The exhibitions are held on the condition that the holder attends the prescribed course of instruction regularly, complies with all the rules, and passes the prescribed examinations.

A Local Scholarship is tenable for three years, with an allowance of £20 a year, at any School of Art under the Board which is open at least three days and five nights a week, and which will remit the fees for instruction of the holder, or at the Royal College of Art. The scholar must attend a School of Art throughout the school year for thirty hours each week, of which eighteen hours at least must be in the day. The scholarship commences on the date at which the school, where the scholarship is tenable, re-opens after the summer vacation in each year. The allowance is paid quarterly, on the receipt of a certificate from the master and secretary of the School of Art (in the case of scholars attending the Royal College of Art from the Principal and Registrar) that the scholar has attended regularly and pursued his studies satisfactorily.

A National Scholarship entitles the holder to an allowance of 25s. a week for the session of about forty weeks each year, for two years, free admission to lectures, and one or more of the technical classes, and instruction in one of the four schools of the College:—(1) Design and Ornament; (2) Architecture; (3) Modelling; (4) Drawing and Painting, with such other supplementary instruction as may be approved.

A Free Studentship entitles the holder to free admission for two sessions to the lectures and instruction in one of the four schools of the College:—(1) Design and Ornament; (2) Architecture; (3) Modelling; (4) Drawing and Painting, with such other supplementary instruction as may be approved. It may be renewed exceptionally for one, two, or three sessions. Third-class railway fare is allowed by the Board for one journey to and fro, each session, between the home of the National Scholar and London. Third-class railway fare is allowed by the Board for one journey to London to holders of Free Studentships upon their taking up their Free Studentship. The scholarships and studentships are held on the condition that the holder attends the prescribed course of instruction regularly, complies with all the rules, and passes the prescribed examinations.

No student may hold more than one of the Board's exhibitions or scholarships at the same time. The sign * indicates successful in competition for Royal Exhibitions; † successful in competition for Local Scholarships; and ‡ awarded a Studentship in Training.

Royal Exhibitions are awarded as follows. The school at which the candidate was a student during the past session is given in brackets:—Percy A. Wise (Birmingham, Mun.), Emily G. A. Abraham (Bristol, Queen's Road), James W. Baxter (Carlisle), Herbert R. Fraser (Edinburgh, Royal Institution), Jessie M. Lawson (Edinburgh, Royal Institution), Herbert H. Stansfield (Manchester, Mun.), Frederick N. Smith (Bridgwater), William O. Cannell (Bournemouth, Poole Hill), Tobias Lewis (London, St. Marylebone), Robert W. Stewart (Edinburgh, Royal Institution).

Local Scholarships were awarded as follows:—† Frank Tustin (Northampton), George Goodall (Salford), Frederick P. Brown (Rochester), William J. Watts (Birkenhead), Mary E. Waring (Cardiff), John M. W. Reid (Aberdeen, Gray's S. of A.), John Power (London, Deptford), William Rathbone (Sunderland), Vivian Smith (Sheffield), Sidney Tushingham (Burslem), Rowland Gill (Bournemouth, Poole Hill), Archibald Ward (York, St. Leonard's), Margaret S. Dobson (Edinburgh, Royal Institution), William S. Eggison (Birmingham, Mun.), Jeannie B. Bain (Edinburgh, Royal Institution), Frederick Lawson (Leeds), John Smiley (Belfast), Beatrice M. Pritchard (London, St. Marylebone), Helen M. Smetham (Rochester), Mabel T. Eckersley (Carlisle), Arthur E. Rendle (Bristol, Queen's Road), Maude A. Lowndes (Nottingham), Horace B. Wright (Beckenham), John L. Robinson (Ashton-under-Lyne), George Harrison (Leeds).

National Scholarships were awarded as follows:—Frederick W. Burrows, designer (Hammersmith); Harry Müller, furniture draughtsman (Manchester, Mun.); *Herbert R. Fraser, modeller (Edinburgh, Royal Institution); *Jessie M. Lawson, sculptor (ditto); Alexander Carrick, stone carver (ditto); *Herbert H. Stansfield, modeller and metal worker (Manchester, Mun.); Charles Vyse, pottery modeller (Hanley); Herbert Whiteside, designer for stained glass and decoration (Manchester, Mun.); Lawrence Preston, lithographic artist and designer (Leeds).

Free Studentships were awarded as follows:—†Richard H. Parker (Leeds), Joseph E. Rawson (Ashton-under-Lyne), Stanley E. Hewitt (ditto), James Hunniford (Belfast), Henry B. Williamson (Ashford), †Beatrice M. Pritchard (St. Marylebone), Edwin W. McGowan (Belfast), Amy B. C. Dimelow (Manchester, Mun.), William H. Megahey (Dublin), *Tobias Lewis (St. Marylebone), †Sidney Tushingham (Burslem), Margaret M. Rudge (London, Battersea), †Rowland Gill (Bournemouth, Poole Hill), William Washington (Ashton-under-Lyne), †Jeannie B. Bain (Edinburgh, Royal Institution), Inez Topham (Bristol, Queen's Road), Stanley C. Rowles (Battersea), Tom Whitehead (Halifax), Agnes I. Tarn (Hull), Harry L. Oakley (Leeds), Kate Ellingworth (Clapham).

The Clapton School of Art, early in October, gave an interesting exhibition of work of present and past students. Among the water-colours, the views, by Miss A. Paget Kemp,

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at or about Christchurch, near Bournemouth, and at Scarborough and Bruges, were marked by strength of handling and purity of colour. There were also some charming views about Christchurch, by the Head Mistress, Miss F. Edith Giles. Miss B. Clennell shows almost equal facility for landscape, figure, and animal painting; her studies of wild beasts and kittens are particularly promising. In Miss Bramwell Smith's considerable exhibit it was an agreeable surprise to come upon a landscape which won a prize in one of the ARTS & CRAFTS competitions. The landscapes of Miss E. Vaughan, also in water-colours, were noticeable for refinement of colour and breadth of execution. Among the few black-and-white drawings a page of "A Roundel," by Miss L. E. Wright, was remarkable for its good technique and composition. An interesting exhibit were the books which had been awarded the special prizes offered by Mr. G. W. Barber, Clerk of the Broderers' Company, for a book designed and fully carried out by one of the Clapton students. Margaret Hawkins won first place with a Marriage Service with embossed leather binding. We preferred a Litany Book, with a beautifully embroidered cover, by Grace Paddison, which took the second prize; but the design was by Miss Beatrice Waldram, formerly a pupil of the school. The third prize went to Lucy Paddison, also for a Litany Book, with embossed leather cover. The engrossing by the pupils is generally very good, and this is chiefly due to the sound method taught them by Miss Waldram, who was a pupil of Mr. Johnson, whose beneficent influence we have had occasion before to commend. Two especially commendable examples were "Latin Hymns," by Elspeth Clarke, a booklet bound in vellum upon which was a slim Roman cross in simple couched outlines of gold thread, enriched by a few spots of crimson silk embroidered at its floriated terminals. "The Sermon in the Hospital," by Miss Aldyth Ivens, was particularly well engrossed. Wood-carving is taught by Miss H. Lilian Ohlson, formerly a pupil of the school. Besides her own fine panel (representing the emblems of the Evangelists), which won a first prize and silver medal at the Carpenters' Company's exhibition, we noted a binding for "The Gospel in Art," beautifully designed by her, and well carved by Adeline Crossfield, but in too high relief, and a tray by F. Crossfield, which would be more useful with less carving. There was some good stencil work by Miss G. Geoghegan for cushions, and by Miss Dorothy Spratt were a beautiful lace fan and a fine example of Bedfordshire pillow lace, of her own design. Miss Florence Bagust, teacher of architecture, brings together for her pupils' use a very interesting collection of photographs of architectural details of English Gothic churches, which deserve a wider circulation. We have referred to Miss Beatrice Waldram as a teacher. To her church needlework we would now call attention, particularly for its excellence in design. In connection with Miss Edith Giles she has just finished a marvellous triptych for an altar piece, which she designed; the two ladies have worked on it for four years. The school has deservedly won a high reputation in this difficult branch of needle-craft, particularly in figure work, and, under the inspiration of its accomplished principal, who is an embroideress of rare technical skill, is likely to win further honours. Miss Ethel Higgins, one of its most advanced pupils, we may remark is the first of the "Broderers'" scholars.

University College, London.—In connection with the Slade School of Fine Art the following special courses of instruction will be given during the Michaelmas term:—A course on Sculpture, Mediæval, Renaissance, and Modern, by Mr. D. S. MacColl, beginning on October 27 at 4.30, and a course on the Physics and Chemistry of Colours, by Prof. Sir William Ramsay, beginning on October 19 at 4.30. Full particulars of these can be obtained from the secretary.

St. Martin's School of Art, one of the oldest of our art schools, reopened on September 25 with an exhibition of students' work in design, modelling, drawing and shading common objects, nature studies, and drawing from memory, which showed that the principal, Mr. J. E. Allen, knows how to maintain the creditable standard he has inaugurated. The record of the past session tells that 224 students attended the various classes, that there were many successes at the National Competition, that 42 students sat for the advanced examina-

tions held by the Board of Education, and obtained 42 first-class and 35 second-class certificates, and that three students (J. Watkins, Miss C. Dyer, and J. Holt) completed their art masters' certificates, and two (Miss D. Welsh and W. H. Coles) their art class teachers' certificates. Seven of the students exhibited at the Royal Academy this year.

A NEW ART MAGAZINE.

THE first number of The Magazine of Fine Arts, a new shilling periodical, which is to be a high-class, profusely "illustrated review of the Fine and Decorative Arts of Other Days," is to appear in November from the prolific press of George Newnes, Limited. It will appeal strongly to collectors, making a feature of supplementary plates giving facsimile reproductions in colours of objects of art.

CORRESPONDENCE.

These columns are free to all. It is only required that (1) questions dealing with different topics be written on separate sheets of paper with the writer's name and address on the back of each, and that (2) stamps accompany all pictures, drawings, prints, &c., to be returned. All correspondence should be addressed to the EDITOR OF ARTS & CRAFTS, 37 & 38, Strand, London.

MSS. and Designs Accepted.—M. H. (Hornsey), E. G. (Bradford), Art Teacher (Birmingham), Two Yankee Readers, Scorper.

Under Consideration.—S. B., Mersey, Sister Martha, B. F. B.

Declined.—Santa Barbara, H. H. F., Dum Spiro, New Reader, S. F. J.

Church Crosses and Emblems.

Helena.—The proper forms of crosses fit for employment in church decoration are shown on page 277. In our next issue we will speak of them individually, giving some suggestions in regard to their use. The special monograms and other sacred emblems you ask for will also be given.

Enamelling and Jewellery.

Subscriber (Islington).—Jewellery enamelling is taught at several of the technical schools, among others, the Northampton Institute, the Acton and Chiswick Polytechnic (under Mr. Craigie, an excellent teacher), the Regent Street Polytechnic, the Central School, and the Sir John Cass Technical Institute. At the last named, the class this session starts under the direction of Miss May Hart, of Birmingham. (2) Moonstones look best set with dark, clear amethysts. (3) The most precious of the cat's-eyes is the chrysoberyl, which is yellow, yellowish green or brown, and, when properly cut, shows a line of pale bluish light.

Palma.—A sure way to distinguish a real gem from an imitation is to analyse the light from each by means of a prism. No matter how closely the tint of the former may have been imitated, it will be sure to furnish a different spectrum. Another way is to let the rays of an electric light fall through both on some plane surface. Pastes, being only a peculiar kind of glass, show the amorphous structure of that material, while gems show a regular structure, if any.

More About Bitumen as a Pigment.

Botta.—(1) Before glazing his painting with asphaltum, the artist we referred to squeezes the pigment on a piece of blotting paper, and so absorbs the superfluous oil. He declares that a picture glazed with the pigment in this way will not crack. Whether that is true or not we cannot say; but we do not doubt that it would darken the painting in a little while. (2) Cassel earth and chicory brown are bad. Mars brown and brown ochres are safe.

Constant Reader.—(1) You must surely by this time know our opinion of bitumen. In any form it is the worst possible pigment for an artist's use. As we have frequently pointed out, it changes in light, melts with slight heat, cracks and scales off, runs and discolours everything near it. See our reply to "Botta" above. (2) We are told that the "Vibert" brown—named after its inventor, the famous

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painter—is much used in France, and takes the place of bitumen on the palettes of many artists there. It is composed, we understand, of carbon and oxide of iron fixed on a base of alumina.

Other Queries about Oil Painting Practice.

Bowler.—(1) Bass-wood panels are not generally recommended, but an excellent authority assures us that for a number of years he has used white wood panels for sketching, and has found them very satisfactory. Indeed, he still prefers them, not to the exclusion of canvas, but before anything else, unless it may be panels of mahogany. (2) The moon in your picture may be painted with yellow ochre and white, and the atmosphere about it with yellow ochre, white, black, and cobalt. For the upper sky use indigo, black and French ultramarine; indigo, black and Vandyck brown; or indigo glazed with French ultramarine. For the clouds, ivory black and French ultramarine; sepia, brown madder and sepia, and Cologne earth, black and cobalt. (3) To remove varnish is a difficult and tedious process. It is done by exposing the surface of the picture to the fumes of alcohol. Re-touching varnish will wear off with time if exposed to the air.

Mahlstick.—(1) To paint the berries of the mistletoe, use cadmium, raw umber, white, a little cobalt or permanent blue, madder lake, and a very little ivory black. In the shadows add burnt sienna. Paint the green leaves with the colours you are using for the holly leaves, but add more cadmium and raw umber, and substitute vermilion in the local tone in place of madder lake. (2) The French re-touching varnish may be renewed occasionally if the surface appears dull, as re-varnishing does not do any harm to the picture. This will give a sufficient glaze to the surface of the paint. Always wipe off the picture with a slightly damp cloth, and then, when dry, apply the varnish plentifully.

Causes of Paintings Cracking.

S. F. F.—It is not possible to tell you why your painting has cracked, unless you tell us something about the circumstances. A painting may crack from one of several causes. The oil may have been poor, or too much may have been used. Even if the oil is good, using it in excess will sometimes cause the colours to crack and turn dark. Again, if too little pigment is used, it is likely to crack. The first painting should always be thickly put on and allowed to dry well before the artist proceeds to paint over it. Sometimes a painting will crack through the use of transparent colours, such as madder lake or antwerp blue, without enough white and black to give them substance.

Mordants for Etching.

Subscriber (Dorking).—(1) Any artist's colourman would get it for you. (2) The many bad qualities of nitric acid as a biting agent, its dangerous fumes and uneven biting, have led to many experiments to find a better mordant for the etcher. What is called "Dutch mordant" has been found in practice to work well, and is recommended by Professor von Herkomer. Anyone may prepare it: Take a stone jar of proper size, put into it one ounce of chlorate of potash, pour over that ten ounces of boiling water, and when the chlorate is dissolved, add twenty ounces of cold water. Next measure out five ounces of pure hydrochloric acid, dissolve in it a few small bits of zinc, and add to the contents of the stone jar. The mixture will be ready for use in an hour or two. Preserve in a glass bottle with a glass stopper. It can be used over and over again, like nitric acid, until it has taken up too much copper, which will be known by its turning a dark green colour. A pale green does not matter. The action of "Dutch mordant" differs from that of nitric acid in that it bites very little at the sides of the lines.

Drawing for Process Reproduction.

Stylus.—(1) It does not matter much what pen you use. If your hand is heavy, you will need a fine pen; if it is light, you can make the finest line with a comparatively coarse one. Use smooth white paper or Bristol-board for your earlier work. On rough paper the lines come broken and "rotten," and they cannot be photographed successfully. The first lesson to be learned in pen-drawing is to make a clean, firm, and free line. (2) Wash drawings may be made upon ordin-

ary water-colour paper or Bristol board, or torchon board. Torchon board is a heavy, rough pasteboard covered with a thin sheet of paper, the heavy underboard preventing the warping and the swelling incidental to the use of paper, when the paper has not been well stretched. The pigments may be India ink from stick or bottle, ivory black, or charcoal grey. The last-named preparation (sold by Winsor & Newton) is made of ground charcoal; it is put up in pans and tubes like moist water-colours. A well-known illustrator tells us that he has found it more easily manipulated upon the surface of the paper than any other colour. Having a particularly light body, its intense darks seem to stain the paper less than other blacks, making it less opaque. Another expert in wash drawing says he prefers ivory black, as the darks from it reproduce more satisfactorily than those from charcoal grey.

SUNDRY QUERIES ANSWERED.

Selim.—(1) The Arts and Crafts Society will hold its exhibition next year at the Grafton Galleries. (2) Write to the Secretary.

Subscriber (Clifton).—Many artists tone their frames into harmony with their pictures before they send them to the exhibitions. If your frame is too brilliant, glaze it with bitumen, mixed with japan or gold size and a little turpentine, applied with a bristle brush, and wipe off the surplus colour with a soft rag.

A. S. H.—The paraphernalia for making solar prints, such as we described recently, is not included in the outfit of the amateur photographer, it being both cumbersome and expensive. Some of the large photographing establishments make a speciality of providing them for "crayon artists." As we have already said, we do not consider their use legitimate.

Novice.—You will find the following a useful list of colours and materials for china painting:—Capucine red, Pompadour or Japan rose, orange red, carmine No. 1, purple No. 2, mixing yellow, ivory yellow, azure sky blue, ultramarine blue, rich deep blue, yellow brown, deep red brown, sepia, dark brown, neutral grey, ivory black, apple green, deep blue green, brown green No. 6, dark green No. 7, violet of iron, celadon, flux; a small bottle of fat oil of turpentine and another of tinting oil; a steel palette knife; five or six brushes of assorted sizes—round, flat, and camel's-hair; a flat camel's-hair brush for tinting (half an inch for small work, and at least an inch broad for going over an ordinary sized plate); one or two stipplers and two or three tracers.

"One-man shows," which have been an attractive feature at the Leicester Galleries, are to be continued this season, introducing collected work of several distinguished French artists, beginning, in November, with that very individual and talented landscape painter, M. Harpignies, whose pictures are not nearly as well known in England as they ought to be.

Mr. Ainsworth, an artist of excellent taste, who studied design under the late Dr. Christopher Dresser, has established himself at 82, Regent-street, where he is showing some charming embroideries, carried out under his own direction. He has in progress, for a screen, a set of circular panels, typical of Earth, Air, and Water, which are to be worked in darned stitch upon greyish blue silk. Earth, which is completed, is represented by a boldly conventionalised fig-tree; it is capital in design, colour, and execution.

The Popularity of Wood Staining is illustrated by the number of artists' colourmen who are getting up outfits for the work. We could wish, though, that the suggestion of an imitation of another process implied by the prefix "Marqueterie," on the labels of the bottles, might be dispensed with. Wood-staining is a good enough craft to stand on its own merits. The examiners at the recent National Competition evidently thought so, for, as our readers will remember, they awarded a silver medal for a design for a stained wood panel for a piano front, which we reproduced. To return to the matter of outfits, we were about to remark that it augurs well for the future of the craft of wood-staining that such a conservative firm as Messrs. Charles Roberson & Co. have thought it worth while to bring out a special line of liquid colours, which will be known as "Roberson's stains."

The Editor's Note Book.

SOME of those enthusiasts for photography who are up in arms at once if it is even suggested that it is anything less than pure art are not aware, perhaps, how much even some of its most able exponents are indebted to "faking" for their results. At the recent Photographic Salon, for instance, Mr. A. Horsley Hinton exhibited some striking (24 by 18) landscapes, which, according to his own admissions to Mr. Hector Maclean, of *The Morning Post*, were doctored from beginning to end. The process is thus described in that journal:—" (1) The negative is backed with tracing paper, which is worked upon with pencil and stump, (2) a positive is made and again worked up, (3) from 2 a second negative is made and further worked up, (4) from 3 a second positive is made and worked up, (5) from 4 an enlarged negative measuring 24 by 18 inches is produced, and about a day and a half spent in yet further working on it with pencil and stump." Surely a result obtained by such means gives neither art nor nature.

It was suggested by a friendly critic in another paper—I think it was *The Academy*—that the photographer has as much right to modify his negative as a painter-etcher has to manipulate the proof of his plate by the operation of *retoussage*. The analogy will not hold. The painter-etcher is the author of the drawing upon his plate, and has the right to modify the impressions of it to please himself. The photographer, on the other hand, has to accept the drawing which nature provides; and surely in any work in monochrome it must be admitted that the drawing is the chief part of the picture. "Nature seen through the medium of a temperament" has been given—not very satisfactorily, I think—as a definition of Art. The writer referred to above pithily remarks that, supposing the definition to be correct, photography might be described as "Nature seen through the medium of a scientific instrument."

WHETHER or not photography should be called an art remains an open question, which may never be decided. Fortunately it does not matter. However this may be, undoubtedly there are photographers who might also be called artists. But they are not the men who "fake" their work to make it look like something that it is not; they are men like Frederick Hollyer—to name the most noted of them in this country—who, while possessing the artistic temperament to an extraordinary degree, are wise enough to recognise the limitations of the camera and, to the best of their ability, work within them. No matter what his medium of expression, no artist could do more. How much in the interests of true art can be accomplished by such means is testified by the life

work of Mr. Hollyer, which is being well carried forward by his no less talented son. The former may justly be regarded as the pioneer in England of artistic photography, as recognised by such painters as Sir Edward Burne-Jones, G. F. Watts, and Albert Moore in his reproduction of their own works. This they entrusted to him exclusively, and we may be sure that they would not have done so if he had been addicted to any of the tricks that were so much in evidence at the recent Salon and Royal Photographic Society exhibitions. How much may be accomplished legitimately through the photographic medium is well illustrated by the portrait of the lady which Mr. Hollyer calls "The Fur Cloak," and the successful reproduction of one of Turner's paintings of Venice, the colour values of which must have been most difficult to represent so nearly correctly.

THE delightful freedom which marks the handling of the landscape in pen and ink by M. Harpignies, on another page, is characteristic of all his work, whether in black and white, oil colours, or water-colours. Like so many of his confrères, he is equally at home in the use of all recognised mediums of artistic expression, and it is worthy of note that the individuality of the man plainly asserts itself, no matter what medium he may employ. Recently, in reproducing a landscape in pen and ink by Mr. Alfred Parsons, we tried to point a moral from it for the instruction of those instructors in black and white at our art schools who persist in teaching the so-called "decorative" method, which, as we have often pointed out, is nothing but a silly imitation of the conventional technique of the early wood-engraver, forced upon him by the limitations of materials and conditions. It would not be easy to find a greater contrast between the handling of the drawing pen by Mr. Parsons and by M. Harpignies, but both are unconstrained, and interesting according to the temperament of the artist. A pen drawing, to be really artistic, should be as personal as the man's handwriting.

IN a discussion, in *The Sunday Times*, between Mr. Joseph Pennell and Mr. Frank Rutter as to the misspelling of Whistler's name by the National Gallery authorities, Mr. Rutter says: "The birth-place of the artist is not a mystery to me. It was Whistler who desired it to be considered a mystery; otherwise, why did he state on oath that he was born at St. Petersburg, and tell someone else that he 'was sent from on high,' instead of simply confessing that he was born at Lowell, Mass., U.S.A., July 10, 1834?" As Mr. Pennell points out, "the true and complete name is James Abbott McNeill Whistler," and now is the time to see that it is correctly recorded.

THE EDITOR.

